

Determining the ticket purchase behaviour of Afrikaans film theatre attendees

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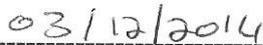
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DECLARATION WITH REGARD TO INDEPENDENT WORK

I, Jeanne-mari Jordaan, identity number 9010100052083 and student number 22116540, hereby declare that this research submitted to the North West University, for the Masters study: **Determining the ticket purchase behaviour of Afrikaans film theatre attendees**, is my own independent work; and complies with the Code of Academic Integrity, as well as other relevant policies, procedures, rules and regulations of the North West University; and has not been submitted before to any institution by myself or any other person in fulfilment (or partial fulfilment) of the requirements for the attainment of any qualification.



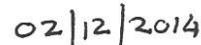
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Preface

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Abstract

Determining the ticket purchase behaviour of Afrikaans film theatre attendees

Key terms: *Purchase behaviour/Ticket purchase behaviour; Afrikaans film industry; Klein Karoo National Arts Festival (KKNK); Ster-Kinekor / Nu Metro film theatre; Marketing, Film theatre attendees*

The income generated from Afrikaans films has fluctuated over the years. Currently this is still the case and the profits generated from Afrikaans films over the past seven years are cause for concern. The Afrikaans film industry is struggling to keep film attendees interested in their films. The need to better understand the Afrikaans film attendees' purchase behaviour has become more important than ever. By obtaining this information the producers, investors and marketers of Afrikaans films can produce and market Afrikaans films according to the market's needs and ultimately increase Afrikaans film theatre ticket sales.

The primary goal of the study was to determine the ticket purchase behaviour of Afrikaans film theatre attendees to help the industry to increase ticket sales. To achieve this goal the following objectives were set: firstly, to do a literature overview on the Afrikaans film industry. Secondly, to conduct a literature analysis to identify possible aspects that can contribute to the ticket purchases of the performing arts (with the main focus on film theatre). Thirdly, to do a comparative analysis on the ticket purchase behaviour of film theatre attendees versus live theatre attendees. Fourthly, to analyse Afrikaans students and scholars' purchase behaviour of Afrikaans film theatre tickets. Lastly, to draw conclusions from the study and to make subsequent recommendations that aim to provide solutions for the Afrikaans film industry by increasing their film theatre ticket sales.

Objectives 1 and 2 were achieved in the literature study (Chapter 2). Firstly the origin and evolution of the film industry was explained; and an overview of the history of the South African film industry was provided. Purchase behaviour was studied to understand the concept in general, as well as in the context of arts and cultural goods. Different purchase behaviour models were analysed and aspects contributing to the ticket purchases of arts / culture / film theatre / live theatre productions were identified and analysed.

Objective 3 was achieved in Article 1 (Chapter 3). A comparative analysis was done on the ticket purchase behaviour of film theatre attendees versus live theatre attendees. An exploratory factor analysis was conducted on the 36 identified aspects that contribute to Afrikaans film theatre ticket purchases. The data for the article was collected in 2011 and 2013 at the Klein Karoo National Kunstefees (KKNK) with questionnaires. Attendees who viewed one or more Afrikaans films in the past year were requested to complete a questionnaire. This resulted in five

factors labelled: *Proudly Afrikaans*, *Production credentials*, *Quality facilities*, *Marketing* and *Leisure experience*. The most important factor that influenced the film theatre attendees was identified as '*Proudly Afrikaans*' and the second highest factor was '*Leisure experience*'. Confirmatory factor analyses were then performed on 20 identical and overlapping aspects identified from the film theatre ticket purchase data and live theatre ticket purchase data (secondary data from the study of Botha, 2011). The following factors were identified: *Media/Marketing*, *Quality facilities*, *Credentials* and *Leisure experience*. To compare the contributing factors of Afrikaans film theatre ticket purchases to the contributing factors of Afrikaans live theatre ticket purchases, a *t*-test was performed. The *t*-test indicated that the film theatre attendees are more influenced by the factors *Media*, *Quality facilities* and *Leisure experience*; and the live theatre attendees on the other hand were more influenced by *Credentials*.

Determining the key factors contributing to the ticket purchases of younger Afrikaans film theatre attendees was achieved in Article 2 (Objective 4). The objective was achieved by conducting a survey amongst Afrikaans-speaking students at the North-West University (Potchefstroom Campus); and Afrikaans-speaking scholars at an inter-school sports event hosted in the North West province. The questionnaire for students was dispersed at various on-campus classes attended by the students and the questionnaire for scholars was dispersed at an inter-school sports event for Afrikaans schools from various provinces. They were targeted at different sports fields where they were participating in various sports items. An exploratory factor analysis was conducted on the collected data to determine the factors contributing to the film theatre ticket purchases of this younger Afrikaans film theatre market. Five factors were identified. These factors were labelled: *Quality film*, *Quality facilities*, *Proudly Afrikaans*, *Marketing* and *Production credentials*. ANOVAs and *t*-tests were performed to explore possible difference between the mean values of the factors based on certain independent variables. Statistical significant differences were found: men and women are influenced to the same degree by all five of these factors; the five factors have a stronger influence the younger the attendees are. Respondents who prefer Afrikaans films above English films are more influenced by all five of these factors; and film attendees who view three or more films in one month are more influenced by the factors *Quality facilities*, *Proudly Afrikaans* and *Production credentials*. The younger Afrikaans film viewers' most popular medium for viewing films is television (DSTV / Box Office channels).

The fifth objective was achieved by drawing conclusions from the study and making appropriate recommendations. The results of this study confirm that the study assisted in making a significant contribution to the producers and marketers of the Afrikaans film theatre industry. This research helps the industry to better understand their market based on its purchase

behaviour. This research enables Afrikaans film producers and marketers to improve the effectiveness of their marketing campaigns amongst Afrikaans arts festival patrons and younger Afrikaans film theatre attendees. Ultimately, implementing the recommendations of this study will lead to the increase of Afrikaans film theatre ticket sales and help sustain this currently struggling Afrikaans film theatre industry.

Opsomming

Die bepaling van die kaartjie-aankopegedrag van diegene wat Afrikaanse filmteater bywoon

Sleuteltermes: *Aankoop-gedrag / gedrag / aankoop van kaartjies; Afrikaanse filmbedryf; Klein Karoo Nasionale Kunstefees (KKNK); Ster-Kinekor / Nu Metro filmteater; Bemarking; bywoners van filmteater*

Die inkomste wat uit Afrikaanse films gegeneer is, het oor die jare gefluktueer. Tans is dit steeds die geval en die winste wat uit Afrikaanse films oor die afgelope sewe jaar gegeneer is, is kommerwekkend. Die Afrikaanse filmbedryf worstel om diegene wat films bywoon se belangstelling in hul films te behou. Die behoefte om diegene wat Afrikaanse films bywoon se xcaankoop-gedrag te verstaan het nou belangriker geword as ooit vantevore. Deur hierdie inligting te bekom kan Afrikaanse filmvervaardigers, -beleggers en -bemarkers Afrikaanse films in ooreenstemming met die behoeftes van die mark vervaardig en bemark en uiteindelik die verkope van teater-kaartjies vir Afrikaanse films verhoog.

Die primêre doel van die studie was om diegene wat Afrikaanse filmteater bywoon se gedrag rakende die aankoop van kaartjies te bepaal om sodoende die bedryf te help om kaartjieverkope te verhoog. Om hierdie doel te bereik is die volgende doelwitte gestel: eerstens om 'n literatuuroorsig van die Afrikaanse filmbedryf te gee; tweedens, om 'n literatuuranalise uit te voer om moontlike aspekte wat tot die kaartjie-aankope van die uitvoerende kunste kan bydra, te identifiseer (met die hoofokus op filmteater); derdens, om 'n vergelykende analise van die gedrag van diegene wat filmteater bywoon rakende die aankoop van kaartjies versus dié van diegene wat lewende teater bywoon; vierdens, om die gedrag van Afrikaanse studente en skoliere wat Afrikaanse filmteater bywoon rakende die aankoop van kaartjies vir Afrikaanse filmteater te analiseer; en laastens, om gevolgtrekkings uit die studie te maak en gevolglik aanbevelings te maak wat daarop gemik is om oplossings vir die Afrikaanse filmbedryf te voorsien deur hul filmbedryf kaartjieverkope te verhoog.

Doelwitte 1 en 2 is in die literatuurstudie (Hoofstuk 2) bereik. Eerstens is die oorsprong en ontwikkeling van die filmbedryf verduidelik; en 'n oorsig van die geskiedenis van die Suid-Afrikaanse filmbedryf is voorsien. Aankoop-gedrag is bestudeer om die konsep in die algemeen te verstaan, en wel in die konteks van kunste en kulturele besit. Verskillende aankoopmodelle is geanaliseer en aspekte wat tot die verkope van kaartjies / kultuur / filmteater / lewende teateropvoerings kan bydra, is geïdentifiseer en geanaliseer.

Doelwit 3 is in Artikel 1 (Hoofstuk 3) bereik. 'n Vergelykende analise is gedoen oor kaartjieverkope-gedrag van diegene wat filmteaters bywoon, versus dié van diegene wat lewende teater bywoon. 'n Verkennende faktoranalise is uitgevoer op die 36 geïdentifiseerde aspekte wat tot die kaartjie-aankope vir Afrikaanse filmteater bydra. Die data vir die artikel is versamel in 2011 en 2013 by die Klein Karoo Nasionale Kunsterfees (KKNK) met vraelyste. Deelnemers wat een of meer Afrikaanse films in die afgelope jaar gesien het is versoek om 'n vraelys te voltooi. Dit het uitgeloop op vyf faktore getitel: Trots Afrikaans – *Proudly Afrikaans*; Produksie-geloofwaardigheid – *Production credentials*; Fasiliteite van hoë gehalte – *Quality facilities*; Bemaking – *Marketing en Ontspanningservaring* – *Leisure experience*. Die belangrikste faktor wat diegene wat filmteater bywoon, beïnvloed, is geïdentifiseer as “Trots Afrikaans” en die tweede belangrikste faktor was “Ontspannings ervaring”. Bevestigende faktoranalises is daarna uitgevoer op 20 identiese en oorvleuelende aspekte wat uit die filmteater se data rakende kaartjie-aankope en lewende teater s'n geïdentifiseer is (sekondêre data uit die studie van Botha, 2011). Die volgende faktore is geïdentifiseer: Media / Bemaking – *Media / Marketing*; Gehalte fasiliteite – *Quality facilities*; Produksie-geloofwaardigheid / *Credentials and Ontspanningservaring / Leisure experience*. Om 'n vergelyking te tref tussen die faktore wat tot Afrikaanse filmteater kaartjie-aankope bydra met dié wat tot Afrikaanse lewende teater bydra, is 'n *t*-toets uitgevoer. Die *t*-toets het aangedui dat diegene wat filmteater bywoon meer deur die faktore Media, *Gehalte fasiliteite – Quality facilities*; en *Ontspanningservaring – Leisure experience* beïnvloed is, en diegene wat lewende teater bywoon, aan die ander kant, meer deur *Geloofwaardigheid* beïnvloed is.

'n Bepaling van die sleutelfaktore wat tot die kaartjie-aankope van jonger bywoners van Afrikaanse filmteater bydra, is in Artikel 2 (Doelwit 4) bereik. Die doelwit is bereik deurdat 'n opname gemaak is onder Afrikaanssprekende studente aan die Noordwes-Universiteit (Potchefstroomkampus); en Afrikaanssprekende skoliere by 'n interskool-sportbyeenkoms wat in die Noordwes-Provinsie plaasgevind het. Die vraelys vir studente is uitgedeel by verskillende klasse op kampus wat deur studente bygewoon word en die vraelys vir skoliere is uitgedeel by 'n interskool sportbyeenkoms vir Afrikaanse skole van verskeie provinsies. Hulle is op verskillende sportvelde genader waar hulle aan verskeie sportsoorte deelgeneem het. 'n Verkennende faktoranalise is op die ingesamelde data uitgevoer om die faktore te bepaal wat bydra tot die filmteater kaartjie-aankope van hierdie jonger kinders. Vyf faktore is geïdentifiseer. Hierdie faktore was getitel: Kwaliteit film – *Quality film*; Kwaliteit fasiliteite – *Quality facilities*; Trots Afrikaans – *Proudly Afrikaans*; Bemaking – *Marketing*; en Produksiegeloofwaardigheid – *Production credentials*. ANOVA's en *t*-toetse is uitgevoer om moontlike verskille tussen die gemiddelde waardes van die faktore wat op bepaalde onafhanklike veranderlikes gebaseer is, te bepaal. Betekenisvolle verskille is aangetref: mans en vroue is in dieselfde mate deur al vyf

hierdie faktore beïnvloed; hoe sterker die invloed van die vyf faktore, hoe jonger die bywoners. Respondente wat Afrikaanse films bo Engelse films verkies, is meer deur al vyf hierdie faktore beïnvloed; en bywoners van films wat drie of meer films in een maand bywoon, is meer deur die faktore “Kwaliteit fasiliteite”, “Trots Afrikaans” en “Produksie-geloofwaardigheid” beïnvloed. Die jonger bywoners van Afrikaanse films se gewildste medium vir die kyk na films is televisie (DSTV- / Box Office-kanale).

Die vyfde doelwit is bereik deur gevolgtrekkings uit die studie en toepaslike aanbevelings te maak. Die resultate van hierdie studie bevestig dat die studie daarin geslaag het om 'n betekenisvolle bydrae tot die vervaardigers en bemerkers van die Afrikaanse filmteaterbedryf te lewer. Die navorsing help die bedryf om hul mark beter te verstaan, gebaseer op die aankoopgedrag daarvan. Hierdie navorsing stel die Afrikaanse filmvervaardigers en -bemarkers in staat daartoe om die doeltreffendheid van hul bemarkingsveldtog onder Afrikaanse kunstefeeste-beskermers en jonger bywoners van Afrikaanse filmteater te verbeter. Uiteindelik sal die implementering van die aanbevelings van hierdie studie lei tot 'n toename in kaartjieverkope van Afrikaanse films en ook help om hierdie huidige worstelende Afrikaanse filmteaterbedryf weer krag te gee.

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CHAPTER 1

INTRODUCTION, PROBLEM STATEMENT, OBJECTIVES AND METHOD OF RESEARCH

1.1 PROPOSED TITLE

Determining the ticket purchase behaviour of Afrikaans film theatre attendees

1.2 INTRODUCTION

Tourism is one of the fastest growing sectors contributing to the national and international economy (Russoa & van der Borg, 2002:631; Liao, Chen & Deng, 2010:4212). Most of the visits by a tourist can also be linked to a cultural activity, attraction or experience (Hughes, 1996:708); and over the past few years tourists have shown an increasing interest in cultural tourism activities (Richards, 1996:261-262; Bachleitner & Zins, 1999:199; Hughes, 2000:5; Richards & Wilson, 2006:1209; Richards, 2010:29). Examples of these cultural activities include visiting museums, galleries, architecture, historic ruins, heritage sites, festivals and, more specifically, artistic performances (McHone & Rungeling, 1999:216). These popular artistic performances, provide both a cultural and leisure experience and include performances such as music, dance and theatre performances; and more essential to this study, film theatre performances (F´eral, 1982:170; Hughes, 2000:14).

Film theatre can more formally be defined as moving pictures recorded with sound that tell a story and are shown in a cinema/theatre or outdoor facility (Marks, 2000:6; Oxford Dictionary, 2011:531&1494). The popularity of films among the masses is evidenced by the immense number of fans supporting the films with leisure activities extending beyond film theatres to computer games and theme parks (Cameron, 2011:307). In fact, in the United States, the film industry draws more consumers to film cinemas/theatres than all the theme parks or big sport games combined (Motion picture association of America, 2013). It is therefore understandable that, according to the Motion Picture Association of America (2013), the revenue generated by the American film industry was R57,34 billion in 1995. In 2008 it increased to R196,20 billion and has rapidly grown to R259,07 billion in 2012 (Nash information services, 2014).

In South Africa, the picture differs significantly concerning local films. Currently, Afrikaans films are struggling to hold the film theatre attendees' attention and also struggle to achieve financial success (Malan, 2013:10). To improve this current situation research is essential to better understand the purchase behaviour of Afrikaans film theatre attendees.

Thus, this study will focus on the purchase behaviour of the Afrikaans film theatre attendee as they purchase tickets for the films. The purpose of this chapter is to describe the research process that will be followed in this study. Firstly, a background to the study will be provided. Secondly, the problem statement will be articulated. Thirdly, the goals and objectives will be formulated based on the problem statement. The method of research will then be discussed, followed by the definition of key concepts to provide better understanding. Lastly, the chapter classification will be provided.

1.3 BACKGROUND TO THE STUDY

The background of the study is divided into two sections. Section 1 consists of the background to the South African film industry; and section 2 deals with the purchase behaviour of film theatre attendees.

1.3.1 Background to the South African film industry

The first film in South Africa was shown in the 1890's in the English language (Maingard, 2007:2; Van Staden & Sevenhuysen, 2009:158). It wasn't until the 1900's, that cinemas were well established in South-Africa. Due to the Apartheid restrictions, black and coloured people did not have access to these cinemas, however by 1936 four cinemas were made available for them to view Afrikaans films (Maingard, 2007:67).

The first film created in Afrikaans, *De Voortrekkers*, was shown in 1916 (Shepperson & Tomaselli, 2000:237; Maingard, 2007:4). This film was about the struggles of the Voortrekkers during the "groot trek". The second film, *Sarie Marais*, was produced in 1931 followed by *Moedertjie* (Maingard, 2007:35; Van Staden & Sevenhuysen, 2009:158). Later in the 1940's, despite a lack of finances and experience in the film industry, the industry indicated further growth (Van Staden & Sevenhuysen, 2009:159).

CARFO (*Christelike Afrikaner Rolprent Organisasie*) was founded in 1947 and their films were produced on very small budgets. The first theatre sensation for the Afrikaans film industry was released in 1949, named *Kom saam vanaand*. It was since this film's success that the Afrikaans film industry grew financially and became associated with a form of leisure activity (Van Nierop, 2014:36). *Hoor my lied* (1967) was the first film to make more than R1 million and was also the

first high quality musical film production (Van Nierop, 2014:39). By 1976, the television industry became competition for the film industry, slowly stealing the consumers' attention (Van Nierop, 2014:40). Film industry numbers slightly recovered from 1979 and in 1980 the film industry produced films that were based on television series. These films were considered as cheap imitations, trying to attract the attention of more film theatre attendees (Van Nierop, 2014:43). *Paljas* (1998) was the first Afrikaans film to be nominated for an Oscar (which is, according to the Academy of Motion Picture Arts and Sciences (2015), an award given to individuals to honour outstanding film producing achievements and to encourage excellence in the film industry) and which also won awards at the M-Net All Africa Awards (Shepperson & Tomaselli, 2000:332).

During the first four years of the 21st century the film industry was struggling and only managed to produce a single film (Van Nierop, 2014:44). However, 2005 marked a great milestone for the film industry when South Africa's first Oscar was won by the film *Tsotsi* (Maingard, 2007:4; Dovey, 2007:143; Parkinson, 2012:279). Soon after the release of *Bakgat* in 2008 and *Bakgat 2* in 2010, which were films that specifically targeted the youth, the youth also started attending Afrikaans films more (Van Nierop, 2014:44). The industry was also boosted with very successful musical films *Liefeling* and *Platteland* (Malan, 2013:10). In addition to this, the South African DSTV Channel KykNET together with Nu Metro Cinemas, initiated the Silwerskerm Film Festival in 2011. This annual film festival acknowledges and annually rewards filmmakers who make the largest contributions to the film industry for that year. The film festival also encourages and empowers new and upcoming filmmakers by promoting their short films (Cloete & Nel, 2012).

However, by 2013, the Afrikaans film industry was failing financially (Van Nierop, 2014:45). According to Malan (2013:10), this can be ascribed to the quality of a film. According to him, the producers are far too rushed to produce new films, that they forget to focus on the quality of the production, which ultimately leads to a film's failure (Malan, 2013:10).

With regards to previous articles / research studies based on the Afrikaans film industry, it is evident that these are limited. Table 1.1 highlights some examples where South African films and cinemas are investigated. More importantly to note is that none of these focus specifically on aspects that contribute to attendees' decision to purchase tickets and attend South African, or more specifically, Afrikaans films.

Table 1.1: Articles on the South African film industry

TITLE OF STUDY	SHORT ABSTRACT OF THE STUDY	REFERENCE
South African national cinema	The South African history of films and how it has progressed until 2007.	Maingard (2007)
Drie vroeë Afrikaanse rolprente (1938-1949) as uitdrukking van die sosiale gewete van die Afrikaner	Three Afrikaans films are discussed and what impact the films made in the industry.	Van Staden and Sevenhuysen (2009)
Afrikaanse fliëks blom: silwerdoek	An investigation into the sudden development of Afrikaans films and an introduction to some of the Afrikaans films that were made up to the 21 st century.	Van Nierop (2014)
Die goed, die sleg en die flops...	The article shows how much money Afrikaans films in the industry made and discusses reasons for these findings.	Malan (2013)

1.3.2 Purchase behaviour of film theatre attendees

Since consumers' needs are changing rapidly and the consumer from the past, present and future will not purchase in the same way, it is important to better understand the purchase behaviour of film theatre attendees, or more specifically, the aspects contributing to these ticket purchases (Du Plessis & Rousseau, 2007:3). This will ultimately contribute to a more sustainable and profitable film industry.

According to Hawkins, Best and Coney (2004:7) purchase behaviour can be seen as “the study of individuals, groups, or organisations, and the process they use to select, secure, use and dispose of products, services, experiences, or ideas to satisfy needs; and the impacts that these processes have on the consumer and society”. Figure 1.1 below is a basic illustration of the steps involved in the decision-making process that a consumer follows as he/she decides to purchase a product. This process can differ slightly depending on the product bought.



Figure 1.1: The decision-making process (Yakup & Jablonsk, 2012:62)

The consumer's decision-making process (in Figure 1.1) is further influenced by different characteristics/factors such as cultural, social, personal and psychological aspects. These factors further consist of sub-aspects and are illustrated in Figure 1.2.

Cultural factors	Social factors	Personal factors	Psychological factors	Situational factors	Marketing factors
<ul style="list-style-type: none"> • Cultural • Sub cultural • Social class 	<ul style="list-style-type: none"> • Reference groups • Family • Roles and status 	<ul style="list-style-type: none"> • Age and lifecycle stage • Occupation • Economic situation • Lifestyle • Personality 	<ul style="list-style-type: none"> • Motivation • Perception • Learning • Beliefs and attitudes 	<ul style="list-style-type: none"> • Physical surroundings • Time frame • Interpersonal surrounding • Mood • Directions 	<ul style="list-style-type: none"> • Influence of salespersons • Advertising • Product • Price

Figure 1.2: Factors affecting the consumer purchase behaviour (Belk, 1974:2; Al-Jeraisy, 2008:225; Yakup & Jablonsk, 2012:63)

In the case of purchasing arts goods (such as film theatre tickets), specific aspects that can influence the purchase-decision or demand for an arts/cultural performance include the quality of the product; the price of the ticket; the price of a substitute ticket, the opinions of film critics, word of mouth, the impact of film reviews and the film theatre attendees' characteristics (such as their income, education, age, social class etcetera) to name just a few (Urrutiaguer, 2002:185; Werck & Heyndels, 2007:27; Reinstein & Snyder, 2005:48; Liu, 2006:87; Gemser, Van Oostrum & Leenders, 2007:57; Willis & Snowball, 2009:168; Debenedetti & Larceneux, 2011:84; Gazley, Clark & Sinha, 2011:860). Table 1.2 below portrays previously conducted research studies which further highlight some aspects that influence the demand for, selection and attendance of film and regular theatre productions/performances.

Table 1.2: Previous research on the purchasing behaviour of cultural/performing arts goods

Title of the study	Short abstract of the study	Reference
Purchase behaviour		
Motivations for Movie Attendance	Motives for going to movies were identified as follows: Enjoyable and pleasant activity, for relaxation, excitement/arousal, social activity, and communication resources.	Austin (1986)
Film critics: Influencers or predictors	Critics from an aggregate-level perspective appear to act more as the leading indicators than as opinion leaders.	Eliashberg and Shugan (1997)
Uncertainty in the movie industry: Does star power reduce the Terror of the Box Office?	The audience themselves make the movie a hit and no amount of star power or marketing can make a difference. The movie is the hit not the star.	De Vany and Walls (1999)
Demand for live theatre with market segmentation and seasonality	The study found that the viewers' taste differed for different theatres. There was a strong preference for musicals and drama. They also found that viewers look at the opinion of the reviewers and the popularity of the show.	Corning and Levy (2002)

Quality judgements and demand for French public theatre	The study found that the most reliable sign of quality remains in the reputation of the theatrical institution. The reputation of drama reviews, and the artistic reputation of “directors-cum-managers”, have an opposite effect on the attendance at public theatres.	Urrutiaguer (2002)
An easily implemented framework for forecasting ticket sales to performing arts events	The study found that the following factors influence the consumer: the promotion effort on the tickets, the characteristics of the production and the individual performance.	Putler and Lele (2003)
The influence of expert reviews on consumer demand for experience goods: A case study of movie critics	The study shows that positive reviews greatly influence dramas and narrowly released films.	Reinstein and Snyder (2005)
For Oscar Glory or Oscar Money?	The study found that nominations for Oscars generate substantial extra revenue, but the winning of an award contributes little to the renting of the film.	Deuchert, Adjamah and Pauly(2005)
Word of mouth for movies: Its dynamics and impact on Box Office revenue	Word of mouth is most active in the pre-release phase of a movie and the opening week of its release. The expectations of the audience are usually higher during the pre-release phase, but become more critical in the first week of its release.	Liu (2006)
Confessions of a movie-fan: Introspection into the experiential consumption of “pride & prejudice”	The study shows that a number of different factors contribute to the enjoyment of the film. The factors are: Consumed movie format, engagement with the movie and its components, individual and social consumption context, atmosphere during the consumption, collection of movie-related memorabilia and intertextuality between the movie experience and the consumer’s personal life experience.	Wohlfeil and Whelan (2006)
Demand for and productivity analysis of Turkish public theatre	The study found that comedies and musicals have significantly more attendance. In developed, cities a known author plays a large role, but less so in non-developed cities.	Akdede and King (2006)
Exploring repurchase intention in a performing arts context: who comes? And why do they come back?	The study found that functional factors, especially value and service qualities, are very important to the consumer when they decide to re-purchase. Emotional attainment and the show experience don’t play a large role in the overall intention to re-purchase.	Hume, Mort and Winzar (2007)
Programmatic choices and the demand for theatre: the case of Flemish theatres	The factors influencing the consumer are the following: income, price of substitutes, production size, language of the playwrights and revivals of old productions.	Werck and Heyndels (2007)
The impact of film reviews on the box office performance of art house versus mainstream motion pictures	The study found that the number and the size of the review in the Dutch newspaper have a direct influence on the behaviour of the art-movie-going public in their choice of film. The size and the number of the reviews for the mainstream movies only predict the movie performance.	Gemser, Van Oostrum and Leenders (2007)

The impact of a change in ticket price on the demand for university live theatre: an illustrative case study of the Young Directors' season at Rhodes University	Students have a more price elastic demand for theatre tickets. Everything stayed consistent for the 2005 and 2006 show. There were no differences in the quality, the length, cost of the production, number of productions, etc.	Snowball (2008)
Exploring Art Film Audiences: A Marketing Analysis	Art film lovers warrant the marketing attention, because they are more committed to watch the film and they are more tolerant towards movie theatre conditions.	Chuu, Chang and Zaichkowsky (2009)
Getting lost "Into the Wild": Understanding consumers' movie enjoyment through a narrative transportation approach	The study found that personal engagement with the movie's narrative, its character and the philosophy is very important for the enjoyment of the movie.	Wohlfeil and Batat (2009)
Investigating how the attributes of live theatre productions influence consumption choices using conjoint analysis: the example of the National Arts Festival, South Africa	The study found that type of cast, reputation of the producer/director, the context or setting, production type and ticket price of the show influence the consumption.	Willis and Snowball (2009)
"The Taste of Others": Divergences in tastes between professional experts and ordinary consumers of movies in France.	Professional experts add no value to a film that ordinary film viewers prefer.	Debenedetti and Larceneux (2011)
Impact of star and movie buzz on motion picture distribution and box office revenue	The study found that the star buzz is positive even if the film was poorly received and will still generate revenue. Star buzz is an influencing factor.	Karniouchina (2011)
Understanding preferences for motion pictures	In the study they have found that the following factors significantly impact the consumer's movie choice: genre, true story movies, critical reviews, word-of-mouth, country of origin, pricing strategy and the power of the stars as well as directors.	Gazley, Clark and Sinha (2011)
The determinants of box office performance in the film industry revisited	The study shows that the productions cost, release by major studios, award nominations and sequels to successful films are the key factors for global box office revenues. The less significant factors are the film genre, the release date around holidays and positive critical reviews.	Pangarker and Smit (2013)

It is thus evident from Table 1.2 that there are various aspects influencing the demand for film as well as conventional theatre productions/performances. Most of these studies are

internationally based, however there is a lack of research regarding specifically the ticket purchase behaviour of Afrikaans film theatre productions. From Table 1.2 it is evident that certain aspects play a significant role in the purchase behaviour of cultural/performing/arts goods; while other aspects play a less significant role. The most general aspects included genre, word of mouth, marketing, social consumption, pricing of the film and star power (Austin, 1986; Liu, 2006; Wohlfeil & Whelan, 2006; Werck & Heyndels, 2007). Aspects that do not have such a great influence on purchase behaviour (and are in some instances contradictory to the previously mentioned contributing aspects) include star power, winning awards, genre, the release date around holidays, and positive critical reviews (De Vany & Walls, 1999; Dechert, Adjahmah & Pauly, 2005; Pangarker & Smit, 2013). It is thus evident from this table that an array of aspects has smaller or larger contributing characteristics to the purchase behaviour of such goods. However, little is understood regarding the aspects that specifically contribute to Afrikaans film theatre productions. By better understanding how these aspects contribute to the positive ticket purchase behaviour, the marketing of these films can be more effectively conducted (Scheff-Bernstein, 2007:143). This is crucial, since the Afrikaans film industry is currently undergoing tremendous challenges. Although the Afrikaans film industry is experiencing a growth in the number of films produced, the quality and profits generated by these films are of concern (Malan, 2013:10; Van Nierop, 2014:45).

1.4 PROBLEM STATEMENT

In the background of the Afrikaans film industry, it was mentioned that the income from and demand for films fluctuates constantly (Van Staden & Sevenhysen, 2009:159; Malan, 2013:10; Van Nierop, 2014:40). Unfortunately, this is still the case and the film industry is struggling to keep the film attendee market interested in Afrikaans films, since film producers do not fully understand the needs of this market (Malan, 2013:10). In recent years, the reported profits generated by the Afrikaans film industry are also somewhat concerning (Malan, 2013:10). A breakdown of these profits can be seen in Table 1.3.

Table 1.3: The films from 2008-2013 with the income they generated at the film theatre (Malan, 2013:10)

Film	Year	Income made at the cinema
R3 Million generated and up		
Liefeling	2010	R13,3 Million
Semi-soet	2012	R9,6 Million
Platteland	2011	R8,2 Million
Die Wonderwerker	2012	R5,3 Million
Klein Karoo	2013	R5 Million

Hoofmeisie	2011	R4,2 Million
Wolwedans in die Skemer	2012	R4,1 Million
Hansie	2008	R4 Million
Pretville	2012	R3,7 Million
Bakgat	2008	R3,7 Million
Fanie Fourie's Labola	2013	R3,7 Million
Jakhalsdans	2010	R3,1 Million
R2 999 999 – R 2 Million		
Verraaiers	2011-2012	R2,7 Million
Roepman	2013	R2,3 Million
Lien se Lankstaanskoene	2013	R2,3 Million
Bakgat 3	2013	R2,2 Million
Vaatjie Sien sy Gat	2008	R2,1 Million
R1 999 999 – R 1 Million		
As jy Sing	2013	R1,5 Million
Getroud met Rugby	2011	R1,4 Million
Stoute Boudjies	2010	R1,3 Million
Susanna van Biljon	2010	R1,3 Million
Die Laaste Tango	2013	R1,3 Million
Molly en Wors	2013	R1,2 Million
Ek Joke Net	2011	R1,1 Million
Stilte	2012	R1,1 Million
R99 999 – R0		
100 Meter Leeuloop	2013	R878 000
Superhelde	2011	R580 000
Ek lief jou	2011	R473 000
Babalas	2013	R425 000
Musiek vir die Agtergrond	2013	R412 000
Egoli: The Movie	2010	R407 000
'n Saak van Geloof	2011	R285 000
Jimmy in Pink	2013	R268 000
Ballade van Robbie de Wee	2013	R130 000
Agter die Ligte	2012	R136 000
Skoonheid	2011	R74 000

According to Van Nierop as cited in Malan (2013:10), films that generate a profit of above R3 million, is considered financially successful. In Table 1.3, it can be seen that only one third of these films produced between 2008 and 2013 accomplished this success (Malan, 2013:10). Thus, the money invested in the majority of these Afrikaans films does not reflect a good return on investment and ultimately threatens financial sustainability (Van Nierop, 2014:45).

Van Nierop as cited in Malan (2013:10) further states that it should not be assumed that the reason why film theatre attendees support these films is primarily because it is proudly Afrikaans. It is noted that the film theatre attendee of today is rather sophisticated and desires films of a high quality and standard. Richards (1996:262) emphasises this observation by stating that it is important to know that the consumers of cultural goods (such as film theatre tickets) are highly selective in their consumption. Van Nierop (2014:45) further states that film theatre attendees want to see something unique and do not want to experience a reiteration of the same film. According to Sallas De Jager (Malan, 2013:10), a South African film producer, it is not known what the film theatre attendee wants. This leads to unsatisfactory feedback on already produced films and, as a result, De Jager considers his most recent film, *Stuur groete vir Mannetjies Roux* (2014), to possibly be his last production.

Thus, it is crucial that the reasons why film theatre attendees purchase tickets for Afrikaans films is better understood; which will enable film producers, investors and marketers to allocate their resources in such a way that supply meets demand. This will ultimately lead to the financial sustainability and well-being of the Afrikaans film industry (Taderera, 2010:6).

Adding to the current problem is the fact that there is a lack of research regarding the purchase behaviour of specifically Afrikaans film theatre attendees. Questions that will be addressed in addition to determining attendees' purchase behaviour include: What is the profile of Afrikaans film theatre attendees at the Afrikaans festivals? What is the profile of younger Afrikaans film theatre attendees? How does the purchase behaviour of Afrikaans film theatre attendees compare with Afrikaans live theatre attendees? These questions will be addressed in the Chapter 3 (Article 1) and Chapter 4 (Article 2).

The reason for undertaking this research is therefore to determine: "What is the ticket purchase behaviour of Afrikaans film theatre attendees, in order to facilitate this industry in better catering for the needs of its market?"

1.5 GOAL AND OBJECTIVES OF THE STUDY

1.5.1 Goal

Determining the ticket purchase behaviour of Afrikaans film theatre attendees

1.5.2 Objectives

To achieve the goal, the following objectives are formulated:

Objective 1

To do a literature overview of the Afrikaans film industry (Chapter 2).

Objective 2

To conduct a literature analysis on the factors contributing to the ticket purchase behaviour of performing arts (including film theatre) attendees (Chapter 2).

Objective 3 (Article 1)

To do a comparative analysis on the ticket purchasing behaviour of live theatre attendees versus film theatre attendees (Chapter 3).

Objective 4 (Article 2)

To analyse Afrikaans students' and scholars' purchase behaviour of Afrikaans film theatre tickets (Chapter 4).

Objective 5

To draw conclusions from the study and make subsequent recommendations that will benefit the Afrikaans film industry (Chapter 5).

1.6 METHOD OF RESEARCH

The method of research is twofold, consisting of a literature study and an empirical study, which are discussed in detail.

1.6.1 Literature study

Purchase behaviour/Ticket purchase behaviour, Afrikaans films industry, KKNK arts festival, Ster-Kinekor/Nu Metro, film theatre attendee's film theatres and marketing are the keywords that are the focus on in the literature study. The primary data that was used in the study was collected with surveys. Electronic databases used for the study are Google Scholar, South African Theatre Journal, EbscoHost, Emerald, Sabinet and the North-West University library

catalogue. Secondary data sources that were used are the following: journal articles, books, newspapers, theses, dissertations and other related literature.

1.6.2 Empirical study

The empirical study consists of (i) development of the questionnaire, (ii) research design and method of collecting data; (iii) sampling; and (iv) data analysis for each of the two articles. The empirical studies for the two articles are described in the two sections that follow.

1.6.2.1 Article 1: Arts Supporters and live theatre attendees (secondary data)

1.6.2.1.1 Development of the questionnaire

The questionnaire for this study was adapted from Botha's (2011) measuring instrument that focused on the aspects contributing to the ticket purchases of theatre productions at arts festivals. This specific questionnaire was originally developed and tested using the Delphi technique (Botha, 2011). The Delphi technique is qualitative research with quantitative elements. It comprises a systematic method of collecting opinions from a group of experts. The opinions are collected through a series of questionnaires, where the group gives feedback and then feedback is given to the group with opinions between the three question rounds. With these rounds, the aspects are sifted and only the most important aspects are left behind to work with (Topper, 2006:3).

The questionnaires for this article consisted of Section A (including aspects contributing to ticket purchases) and section B (includes demographic and behavioural aspects).

The questionnaire for live theatre attendees included the following:

Section A consisted of the aspects contributing to live theatre ticket purchases. There were 32 aspects in the questionnaire. A 5-point Likert scale was used where (1) made no contribution and (5) a maximum contribution was made (Berndt & Petzer, 2011:190).

Section B consisted of closed questions regarding demographics (for example age and province of residence) and behavioural elements (for example the number a people for whom they purchase tickets, how many tickets were purchased for the production, amongst others).

The film questionnaire for this study is based on the measuring instrument of Botha's (2011) study above, which measured the aspects contributing to the ticket purchases of live theatre

attendees at Afrikaans arts festivals; and was adapted to measure the aspects contributing to the ticket purchases of Afrikaans film theatre attendees.

The questionnaire for film theatre attendees included the same format, namely:

Section A consisted of thirty-six (36) aspects that contribute to the ticket purchasing of Afrikaans film theatres. A five-point Likert scale was used where (1) indicates no contribution made; and (5) indicates a maximum contribution is made (Berndt & Petzer, 2011:190).

Section B consists of demographic (such as age and province of origin) and behavioural questions (number of Afrikaans films they view monthly and preferred genre).

This article thus made use of the dataset relating to film theatre ticket purchases; and was compared to a secondary dataset (relating to live theatre ticket purchases) from the research conducted by Botha in 2011. The Questionnaire was developed in Afrikaans and is found in Appendix A.

1.6.2.1.2 Research design and method of collecting data

The data was collected in two different years and will be explained below. The first dataset, based on Afrikaans live theatre attendees, was collected in 2011 and was used in this study as secondary data. Following this research on live theatre attendees, the gap was identified to conduct similar research on Afrikaans film theatre attendees, thus the research on film theatre attendees followed in 2013. The research/study by Botha (2011) on live theatre ticket purchases made use of stratified sampling and the strata for this secondary data. The data was collected at an arts festival named KKNK. The reason for selecting art supporting attendees at this art festival is to determine possible differences and similarities between the ticket purchase behaviour of Afrikaans live theatre performances and Afrikaans film theatre performances. This is important since this will provide a better understanding of the needs of these two ticket purchasing markets. This will ultimately provide insights to the producers of these productions as to what the market wants, so that demand can meet supply in an ever-changing arts market.

The first dataset (secondary data) was attained from the study conducted by Botha in 2011. The questionnaire for live theatre ticket purchases was dispersed at different venues at the festival where paid performances across various genres were hosted. The questionnaire was self-administered and the respondents were briefed on the purpose of the research. The fieldworkers were trained to make sure they understood the purpose of the research and to

assist the respondents if they had any questions, while ensuring that they did not interfere with respondents' opinions.

The second dataset (primary data) was collected from 29 April to 6 May 2013 at the Klein Karoo National Arts festival (referred to as the KKNK from here on). KKNK was selected to target Afrikaans arts supporters to determine whether supporters of Afrikaans arts are also supporters of Afrikaans films. This is important, since the possibility of incorporating Afrikaans films as an art form into Afrikaans arts festival programmes can be explored. This will provide much-needed exposure for the Afrikaans film industry. In addition to this, KKNK is the largest and the oldest Afrikaans arts festival visited by attendees from various provinces in South Africa; and currently the KKNK does not make provision for Afrikaans film theatres in its recent art festival programmes. Such research may reveal the need for, and type of, Afrikaans film theatre to be presented as an art form at the KKNK, as well as other Afrikaans arts festivals (Kitshoff, 2004:169; Slabbert, Myburgh, Viviers, Botha, Saayman, Krugell & Saayman, 2013:35).

Stratified sampling was used to conduct this survey and entails the division of the population into subgroups, also called strata (Tustin, Ligthelm, Martins & Van Wyk, 2005:352). The strata for Article 1 consisted mainly of three areas at the festival, namely outside the venues of paid shows; the general festival grounds (where paid entry was needed to gain access to the arts and crafts market); and outside the venues of free shows and street theatre.

Within each strata, respondents are selected by means of a screening question of whether they purchase Afrikaans film theatre tickets in general.

This was a quantitative study (Berndt & Petzer, 2011:47) and a self-administered questionnaire was used to collect data. Seven fieldworkers dispensed the questionnaires amongst respondents. All fieldworkers were trained and were informed as to the aim/purpose of the questionnaire and study.

In addition to this, arts supporters are known for financially supporting theatre as an art form, and this market could possibly be used to support film theatre too by better incorporating film theatre productions into arts festival programmes. Article 1 will therefore assist in the sustainability of both these two art mediums.

1.6.2.1.3 Sampling

The data for this article consisted of secondary data that was collected at KKNK 2011 and primary data that was collected at KKNK during 2013. At KKNK 2011, six hundred and fifty

(650) questionnaires were administrated and six hundred and thirty-five (635) usable questionnaires were returned. In 2013, five hundred (500) questionnaires were administrated and four hundred and sixty-five (465) questionnaires were usable for the data analysis. The following formula was used to determine the sample size needed for the two articles. The formula according to Krejcie and Morgan (1970:607) that needs to be used to determine the sample size is as follows:

$$s = \frac{X^2 NP(1 - P)}{d^2(N - 1)} + X^2 P(1 - P)$$

With:

- s = sample size
- X^2 = chi-square value for the desired confidence level
- N = population size
- P = population proportion
- d = the degree of accuracy expressed as a proportion

In 2009, 44 943 visitors attended KKNK (Slabbert, Kruger, Viviers, Saayman & Saayman, 2009:38). In 2013, approximately 47 542 visitors attended the KKNK (Slabbert *et al.*, 2013:35). According to Krejcie and Morgan (1970:607) when the population is 50 000, the sample size needs to be 381. It can be seen that the number of questionnaires collected was sufficient for Article 1.

1.6.2.1.4 Data analysis

The data that was collected in the survey was captured in Microsoft Excel. SPSS software was used to analyse the data. Firstly, an exploratory factor analysis was conducted on the data of the Afrikaans film theatre ticket purchases. Secondly, an exploratory factor analysis was done on the data of the Afrikaans live theatre ticket purchases. Since all the items do not load exactly onto the same factors, confirmatory factor analyses on both these datasets were done to compare the film theatre ticket purchases with the live theatre ticket purchases. This was done by means of a *t*-test. These analyses are explained in the sections that follow:

1.6.2.1.4.1 Factor analysis

Factor analysis can be used to reduce the number of variables used. The factor analysis groups the variables into a few factors that have the same characteristics (Tustin *et al.*, 2005:668). This helps to transform a large list of variables into a small number of factors. The factor analysis was be done on the factors that motivate the film theatre attendees to watch Afrikaans films.

1.6.2.1.4.2 Confirmatory factor analysis and Exploratory factor analysis

A confirmatory factor analysis conforms to the following definition: “CFA allows the researcher to test the hypothesis that a relationship between the observed variables and their underlying latent construct(s) exists. The researcher uses knowledge of the theory, empirical research, or both, postulates the relationship pattern a priori and then tests the hypothesis statistically.” (Suhr, 2006:3).

Exploratory factor analysis can be described as: “orderly simplification of interrelated measures.” (Suhr, 2006:3). This analysis is done to identify the constructs and underlining factor structure (Suhr, 2006:3).

1.6.2.1.4.3 t-tests

This entails analysing the statistically significant difference between two components (Trochim, 2006).

As previously mentioned, Article 1 will therefore consist of a comparative analysis of the ticket purchase behaviour of live theatre attendees at KKNK; and the ticket purchase behaviour of film theatre attendee’s data that was collected in 2013.

1.6.2.2 Article 2: Students and Scholars

1.6.2.2.1 Development of the questionnaire

The survey for Article 2 is similar to the adapted questionnaire from Article 1 with slight changes to accommodate Afrikaans-speaking scholars and students. The questionnaires were developed in Afrikaans. The student questionnaire is in Appendix B and the scholar questionnaire is in Appendix C. Section A remains the same and, in section B, questions were added to the questionnaires that are relevant to students and scholars, respectively.

In this survey, relevant questions were added such as: total expenditure on films per month, preferred film medium (cinemas, DVDs etc.), do they prefer English films to Afrikaans films and why, amongst others.

Students require additional questions relevant only to them namely: What is the student’s field of study and what academic year the student is currently in. The scholar survey received an additional question regarding which grade the scholar is currently in.

1.6.2.2.2 Research design and method of collecting data

The data was collected as follows: The student survey was handed out at the North-West University among the students during class hours and the scholar survey was handed out at the two sport days that were held in Potchefstroom. Only one fieldworker was used for the collection of the data. The fieldworker was trained and well-informed with regards to the aim of the study and the purpose of the questionnaire.

Firstly, the Potchefstroom campus of the North-West University was selected for the student survey, as it is a campus mainly for students with Afrikaans as their home/first language and they will be more likely to watch Afrikaans films. Similarly, the two sport days are selected for the article. The selection was also made to target the youth as they may become the upcoming market in films and to get their opinion. Thus it is important to determine their needs for Afrikaans films in order to gain insight for future film development and associated marketing strategies.

The questionnaires used stratified sampling as explained in Article 1. The strata for the students consisted of different faculties at which the students are registered (Berndt & Petzer, 2011:174), including Engineering (B.Ing.), Natural sciences (B.Sc.), Economic and management sciences (B.Com.), Arts (B.A.), Law (L.L.B.) and Educational sciences (B.Ed.) The survey was conducted during the first academic semester of 2014. Classes were selected, by faculty, to dispense the questionnaires to each student present in the class. The questionnaires were self-administered and students were briefed about the purpose of the study. Participation in the survey was voluntary.

The screening question in both questionnaires, similar to the screening question in article 1, was whether they purchased any Afrikaans film theatre tickets in the last 12 months.

The scholar survey was conducted at High School sport days that the North-West University organised where different schools were present. The Schools were: High School Gimnasium, High School Volksskool, High School Swartkop, High School Noordheuwel, High School Jeugland, High School HTS Witbank, High School Middelburg, High School Hugenote, High School Westvalla, High School Die Anker, High School Wonderboom, High Riebeeckrand, High School Hoogenhout, High School Bastion, High School Brits and High School Driehoek. The questionnaires were handed out on the following dates: 12 April 2013 and 26 April 2013. In the questionnaire stratas was used as the scholars are divided into grade groups (Berndt & Petzer, 2011:174). The grade groups will range from grade 8 to grade 12 (Matric).

1.6.2.2.3 Sampling

The market that was chosen for this study is the youth market. The youth market consists of the age group 14-25 years (Cuadrado & Frasquet, 1999:260; Colbert, 2003:34). This group was chosen because they are more independent than younger age groups and make their own choices as to what they want to watch. They can be seen as individuals that are starting to earn their own money. Thus their choices on what to watch are their own.

According to South Africa's 2011 Census (Anon, 2012), there were 51,770,560 people in the country. From this population, close to 60 percent (approximately 31 million) are under the age of 35; and 13% (approximately 6.73 million) are Afrikaans speaking. From these statistics, it is safe to assume that the formula for Krejcie and Morgan (1970:607) can be used, since the formula makes provision for study populations larger than 20 000. According to this formula, if the population is 20 000 (N) or larger, then 377 (s) usable questionnaires are needed:

$$s = \frac{X^2 NP(1 - P)}{d^2(N - 1)} + X^2 P(1 - P)$$

With:

- s = sample size
- X^2 = chi-square value for the desired confidence level
- N = population size
- P = population proportion
- d = the degree of accuracy expressed as a proportion

A total of 1250 questionnaires were distributed at North-West University Potchefstroom Campus, at the different faculties on the campus (for student respondents); as well as at Afrikaans school sport days (for pupil respondents). One thousand and eighty-two (1082) usable questionnaires were collected amongst these younger Afrikaans film theatre attendees.

1.6.2.2.4 Data analysis

The data analysis as explained in Article 1 was also used in this article. The following analysis techniques were used: exploratory factors analyses, ANOVAs and t -tests. A factor analysis was conducted to determine the factors contributing to the film theatre ticket purchases of younger film theatre attendees. ANOVAs and t -tests were done to explore possible differences between these factors based on specific independent variables.

1.6.2.2.4.1 ANOVA Analysis (One-way analysis of variance)

This can be defined as the following:

Interval- and ratio level data is needed to do this analysis. A test is done on three or more factors to get the effects on different intrinsic and extrinsic factors (Cazalla, Sebastián, Cultrone, Nechar & Bagur, 1999:1751). ANOVAs were done to determine the difference between the scholars and students, as well as film theatre versus live film theatre.

1.7 DEFINING THE CONCEPTS

The following concepts are more clearly defined for the purposes of the study.

1.7.1 Purchase behaviour/Ticket purchase behaviour

“Consumer behaviour is the study of individuals, groups, or organizations, and the process they use to select, secure use, and dispose of products, services, experiences, or ideas to satisfy needs and the impacts that these processes have on the consumer and society” (Hawkins *et al.*, 2004:7).

Purchase behaviour is defined as “a process which, through inputs and their use through process and actions leads to satisfaction of needs and wants” (Enis, 197:228).

According to BusinessDictionary.com (2014) purchase behaviour can be seen as the process used by the consumer to search for the product, select the product, purchase the product, use and dispose of the product to help satisfy their needs and wants.

1.7.2 Afrikaans film industry

An entertainment industry producing and distributing films (Farlex, 2014). Film industry can be seen as all companies, studios, people. that are helping with the making of the films (Collins Dictionary, 2014). The films are produced and distributed in the Afrikaans language.

1.7.3 Klein Karoo National Arts Festival (KKNK)

KKNK is a national arts festival held annually during March/April in Oudtshoorn in the Western Cape. The first KKNK was held in 1995 (Kitshoff, 2004:65). The festival is known as an arts and culture festival (Hauptfleisch, 2001:169). This festival is one of the most popular festivals in the country and has the most visitors of all arts festivals in South Africa (Kitshoff, 2004:69).

1.7.4 Ster-Kinekor / Nu Metro film theatre

According to the Oxford dictionary (2014), cinema can be defined as: a building or area where films are shown for public entertainment. Ster-Kinekor and Nu Metro are two franchises in South Africa where films are shown for public entertainment (Ster-Kinekor, 2014; Nu Metro, 2014).

Ster-Kinekor started in 1979 when Ster and Kinekor merged (Shepperson & Tomaselli, 2002:66). Nu Metro started in 1990 when CIC-Warner became Nu Metro (Shepperson & Tomaselli, 2002:66).

1.7.5 Marketing

Marketing, as a philosophy, is defined as: “the firm should base all its activities on the needs and wants of customers in selected target markets” (Grönroos, 1989:52). The American Marketing Association’s (Anon, 2014) definition for marketing is “Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners and society at large”. Customer satisfaction is the primary goal of marketing and without it no business can make a profit (Lamb, Hair, McDaniel, Boshoff, Terblanche, Elliott & Klopper, 2010:5).

1.7.6 Film theatre attendees

Can be defined as consumers that visit the film theatre to view a film (TAMS, 2006:3).

1.8 PRELIMINARY CHAPTER CLASSIFICATION

The study will consist of seven (7) chapters. The chapter classification is provided in more detail in the next section.

Chapter 1: The research proposal

This chapter contains the research proposal. The proposal consists of the following: The proposed title, an introduction, a background to the study, the problem statement, the goal of the study, the method of research that will be followed during the collecting and processing of the data, and the definitions of concepts used during the study.

Chapter 2: Literature study of the Afrikaans film background and the factors contributing to the ticket purchase behaviour of performing arts (including the film theatre) attendees

The first part of the chapter consists of a literature overview of the history of the Afrikaans film industry. The evolution and growth of the Afrikaans film industry is considered from where it started to where it is now.

The second part of the chapter looks firstly at what is meant by purchasing behaviour. Secondly, the purchasing behaviour model and how the model influences the film theatre attendees are described. Thirdly, the factors contributing to the ticket purchasing behaviour are identified and considered, together with ways that these influence film theatre attendees according to other studies.

Chapter 3 (Article 1): A comparative analysis of the ticket purchase behaviour of live theatre attendees versus film theatre attendees

This chapter compared the ticket purchase behaviour of live theatre attendees to film theatre attendees. Firstly, the ticket purchase behaviour of film theatre attendees was determined. Secondly, the live theatre performance attendees' purchase behaviour was considered. Thirdly, a factor analysis was used to measure which factors have the greatest influence on the purchase behaviour of the Afrikaans film theatre attendees and the Afrikaans arts supporters. A confirmatory and exploratory factor analysis was done on the considered factors out of literature. Finally the two groups were compared by means of a *t*-test.

Chapter 4 (Article 2): Analysis of youth groups purchase behaviour of Afrikaans film theatre tickets

Two different youth groups were examined in this chapter – students and scholars. Their needs for Afrikaans films and the factors they believe need to be improved in the Afrikaans film industry are discussed. The aspects that influence film theatre attendees were determined by means of a factor analysis. Certain *t*-tests were performed to find possible differences between the mean values of the factors based on certain independent variables including gender, age and preference for English films over Afrikaans films. ANOVA's were done to find possible differences in the mean values of the factors based on variables such as preferred genres, number of English and Afrikaans films watched in one month, as well as the number of live theatre productions attended in the past year.

Chapter 5: Conclusions and recommendations

Before the conclusions and recommendations were made, a review of the study was done. Based on the results of previous studies, conclusions and recommendations are made. Recommendations, derived from the conclusions, are made to give the Afrikaans film industry a description of the film theatre attendee, the needs of film theatre attendees and their perceptions of Afrikaans films. These recommendations can be used by the Afrikaans film industry to improve ticket purchases. Lastly, suggestions for future research topics are made.

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CHAPTER 2

LITERATURE STUDY: OVERVIEW OF THE FILM INDUSTRY AND ASPECTS INFLUENCING TICKET PURCHASE BEHAVIOUR

2.1 INTRODUCTION

Only a few films released to film theatres/cinemas each year generate money during the time they are showcased, while the rest of the films fail financially (Vogel, 1998; De Vany & Walls, 1999; Finsterwalder, Kuppelwieser & De Villiers, 2012:581). Films today, as a product, are viewed by film attendees from different backgrounds and from a wide variety of social contexts; and every film attendee responds differently to the same film (Young, 2000:449). It is important to analyse film attendees' purchase behaviour to better understand their needs; because if the needs of consumers are not understood, success will be difficult to attain, regardless of the excellence of the product or service (Ozmen, Oner, Khosrowshahi & Underwood, 2013:208).

The film industry can enjoy extensive exposure from the public, yet research conducted on films and ticket purchases for films is limited (Finsterwalder *et al.*, 2012:581); especially in the context of South Africa. Research on purchase behaviour and more specifically, the aspects that influence the film theatre attendee to purchase film tickets, are of the utmost importance. This will enable the marketers of such products to understand which aspects contribute to positive ticket purchase behaviour, since these aspects can be actively manipulated by the marketer to improve sales (Scheff-Bernstein, 2007:143).

This chapter will discuss the origin and evolution of the film industry in general; discuss the history of South African films; provide an overview of purchase behaviour; and discuss in more detail the aspects that contribute to the purchase behaviour of film theatre attendees.

2.2 ORIGIN AND EVOLUTION OF THE FILM INDUSTRY

From the literature, it is evident that films originated and evolved from two areas; firstly, technology and secondly, from the theatre industry.

Technology improving film-making

The technology for making films originated as an impression of a few moving pictures made by a machine, the Ottomar Anschutz Electro Tachyscope (1887). These impressions were created

by transparencies of sequenced photographs that passed in front of a flashing light (Parkinson, 2012:7).

In 1890, a camera known as the Kinetoscope was invented by William Kennedy Laurie Dickson (Parkinson, 2012:15). The world's first Kinetoscope parlour (currently known as a cinema) opened on 14 April 1894 and soon the parlour became a very popular attraction within America (Parkinson, 2012:15). The films created then were only a few seconds long and consisted of a few moving pictures without any sound (Van Staden & Sevenhuysen, 2009:158).

The first large screen projection film was shown in France in the city of Paris on 28 December 1895. The name of the film was *L'Arroseur Arrosé* (The Waterer Watered), and was about a boy stepping on a hosepipe while the gardener examines the nozzle to see why the water had stopped coming out (Mezias & Kuperman, 2000:215; Parkinson, 2012:17). The Cinematograph followed, and was a lightweight and hand-cranked machine that could record motion photography as well as cast the image onto a large screen using the magic lantern concept (Sklar, 2002:27). A magic lantern is a light from a candle or oil lamp that shines on a mirror and then reflects through a painted slide. When the light comes out of the slide it reflects the pictures on a wall or fabric (Willis, 2012:6).

During the early 1900s, film makers first travelled to fairs and carnivals to show their films to film attendees. Alternatively, film attendees travelled to view films at film parlours (cinemas) that were situated in some major cities (Parkinson, 2012:17). In 1910, the first film with sound was released (Parkinson, 2012:82).

Colour photography began in 1855, but it was not until 1906 that colour was used in films. The use of only one colour was possible at first and later evolved into multi coloured films (Parkinson, 2012:176).

Today, film theatres (or cinemas) are located worldwide and films are available in an array of language preferences (Heiss, 2004:209). The United States' film studios alone generate between 70 and 90 percent of the total film industry revenue in almost every country around the world (Christie, 2013:19).

Films originating from theatre

Films also originated from the theatre industry, since plays were recorded and presented as some of the earliest films during the 1930s (Sontag, 1966:24). Examples of theatre pieces that

were filmed include *Outward Bound*, *Dinner at Eight*, *Blithe Spirit* and *Fasions un Reve* (Sontag, 1966:28). During the twenty century, Shakespeare's plays also played a part in the development of films (Palita, 2013:174). Some of his pieces include *The Taming of the Shrew* in 1966 and *Romeo and Juliet* in 1968 which were later adapted for modern cinema. Other Shakespeare plays that were adapted for films include *Othello*, *King Lear*, *Hamlet*, *Macbeth* and *The Tempest* (Palita, 2013:175).

2.3 SOUTH AFRICAN FILM HISTORY

The first film released in South Africa was shown in Johannesburg at the Empire Theatre on 11 May 1896 and was in English (Maigard, 2007:2; Van Staden & Sevenhysen, 2009:158). The first film produced in South Africa was produced in 1896. The film portrayed scenes from the front of a tram in Johannesburg (Anon, 2014b). No films of great importance were made before the 1910s. According to Botha (1993:161) the first narrative films were the following; *The Great Kimberley Diamonds Robbery* (1910), *the Splendid Waster*, *The Artist's Dream*, *a Zulu's Devotion* and *The Silver Wolf*. In 1916, the film *De Voortrekkers* was made and was seen as the South African birth of the nations that was made in 1915 in America (Maingard, 2007:19). In 1917, the first cartoon film was produced (Anon, 2014b). In 1918, a film based on the Zulu war was filmed entitled *The Symbol of Sacrifice* (Maingard, 2007:35).

The first film that was made in South Africa, but financed by America, was *Under the Lash* in 1921 (Botha, 1993:161). In 1929, the African Film Production company made screen films with sound. MGM (Metro-Goldwyn-Mayer) negotiated a strong position in the Union Theatre and the building of the Colosseum in Johannesburg. According to Botha (1993:162) two films were made in 1931 that helped to influence the growth of nationalism. The nationalism awakened the possibility of producing more films in the Afrikaans language. *Sarie Marais* (1931), followed by *Moedertjie* and *Dogter van die Veld* helped the Afrikaner nationalism to reach a breakthrough in terms of Afrikaans movie making.

1940-1949

In the 1940s, the films in South Africa were politicised when General Smuts, the then prime minister, refused the screening of the film *God Save the King*. Volks-bioskope-maatskappy Beperk was founded in 1941 and was the primary distributor of Afrikaans films. The film, *Ohm Kruger*, was filmed during that time (1941) with a great political storyline. Other films that were mainly focused on portraying political messages were the following: *Lig aan die Eeu* (1942), *Geboortegrond* (1946), *Simon Beyers* (1947), *Pinkie se Erfenis* (1946), *Pantoffelregering* (1947) and *Kom Saam Vanaand* (1949). In 1944, *Donker Spore* was the first film produced that was based on an Afrikaans novel and it was written by C.J. Langenhoven (Botha, 1993:162). A new

organisation, Christelike Afrikaanse Rolprentfotografiese Organisasie (CARFO) entered the industry in 1947 (Botha, 1993:164; Van Nierop, 2014a:36).

1950-1959

Jamie Uys was one of the biggest contributors to the South African film industry between 1950 and 1959 (Botha, 1993:163; Anon, 2014b). According to Botha, (1993:163) Uys “was basically a producer, scriptwriter, director, photographer and lead actor in one” in the following films: *Daar Doer in die Bosveld* (1951), *Fifty-Vyftig* (1953), *Daar Doer in die Stad* (1954) and *Geld Soos Bossies* (1955). *Cry the Beloved Country* was produced in 1995 and based on Alan Paton’s novel (Maingard, 2007:67).

1960-1969

Between 1960 and 1969, there was a boom in the local film industry. Jamie Uys Film Productions started and produced the very profitable *Rip van Wyk* followed by *Hans en die Rooinek*, *Doodkry is Min*, *Lord Oom Piet*, *Kimberely Jim*, *All the way to Paris*, *The Professor and the Beauty Queen*, and *Dirkie*. The South African landscape was used for many English films during this time frame. Two musicals were also filmed during this period, entitled *Krugermiljoene* and *Hoor my Lied* (1967) (Botha, 1993:163-164). The remarkable drama, *Die Kandidaat*, was released in 1968. Other films that were showcased in the sixties were *Kyk na die Sterre*, *Die Hele Dorp Weet*, *Gee my jou Hand*, *Die Voortreflike Familie Smit* and *Twee Broeders ry Saam* (Botha, 1993:164).

1970-1979

According to Botha (1993:164) the production of films grew more in the seventies than ever before, with the musicals *Lied in my Hart* and *A New Life* that were released. During this time a large number of films were focussed on teenagers or younger markets, for example *Vicki*, *Sien Jou Môre*, *Die Lewe Sonder Jou*, *Lindie*, *Pikkie*, *Liefde is Lelik*, *Snip en Rissiepit*, *Môre Môre*, *Groetnis vir die Eerste Minister*, *Die Kwikstertjie*, *Those Naughty Angels*, *Cry me a Teardrop*, *Liefste Veertjie*, *Elollipop*, *Somer*, *Lelik is ‘n Offer* and *Vergeet My Nie*.

Television made its appearance in 1975 (Botha, 1993: 164; Van Nierop, 2014a:40). Comedies became more popular and more films were successful namely: *Mooimeisiesfontein*, *Kooitjie Emmer*, *Diamant en die Dief*, *Die Spaanse Vlieg*, *Witblits and Peach Brandy*, *Pretoria o Pretoria* and *Herfsland*. In this decade, foreign companies were still shooting films in South Africa. International actors were used to help South African productions to improve their ratings (Botha, 1993:164-165).

In the 1970s, there was only one company concentrating on black consumers with films like *Knock-out* (1970). By the middle of the decade, more white producers and directors concentrated on the black market during film making. In 1973, P.G. du Plessis wrote the script, *Siener in die Suburbs*. *The Square* was banned by the board of publications, but was shown in 1975. In this year Jamie Uys won a Golden Globe award for the best documentary for the film *Beautiful People*. Other films that were box-office hits were *The Gods Must be Crazy* in (1979) and *Funny People*. More and more romantic films were produced during the end of the seventies like; *Dit was Aand en dit was More*, *Dr Marius Hugo*, *Iemand Soos Jy*, *Sonja*, *Die Vyfde Seisoen*, *Weerskant die Nag*, *Die Eensame Vlug*, *Elsa se Geheim*, *Game for Vultures* and *Wat jy Saai* (Botha, 1993:166). Kantinka Heyns also directed the film *Fiefa's Child* in this time frame that showed the effects of apartheid (Anon, 2014b).

1980-1999

In 1980, the attendance figures at cinemas dropped to an all-time low. Three of the films that can be considered as successful during this time frame were *Nommer Asseblief*, *Skooldae* and *Bosveldhotel* (Botha, 1993:166; Van Nierop, 2014a:43). Afrikaans as well as English films in the 1980s were of low quality and did not showcase the available talent that was available. In this decade, there was a lack of funds and many films could not be finished. Films for black audiences were mostly produced in Zulu and Sotho. The only films that are considered as box office success stories were *Funny People 2*, *Geel Trui vir n Wenner*, *Broer Matie*, *Die Groen Faktor*, *Boetie Gaan Border toe* and *Jock of the Bushveld* (Botha, 1993:166).

During the nineties, the Afrikaans film industry finally matured. *Taxi to Soweto* (1992) and *Kringe in die Bos* (1989) were films that were promising for the film industry and were made by Manie van Rensburg (Botha, 1993:166-167; Anon, 2014b). The first South African film nominated for an Oscar was the Afrikaans film *Paljas* in 1998 (Shepperson & Tomaselli, 2000:332) directed by Katinka Heyns.

21st century

In the 21st century, in four years, only one film was produced (Van Nierop, 2014a:44). Films that were produced post-apartheid were the following: *Drum* (2004), *Tsotsi* (2005) and in 2004 *Zulu Love Letter* (Maingard, 2007:163-176, Dovey, 2007:143; Parkinson, 2012:279).

Producers tried to cast younger actors and films like *Bakgat* (2008) and *Bakgat 2* (2010) were released (Van Nierop, 2014a:44; Van Heerden, 2013). A new trend set in where producers started to cast popular Afrikaans singers and more Afrikaans musical films were released after 2012 like *Liefeling*, *Platteland* and *Pretville* (Van Nierop, 2014a:10).

In 2014, the Afrikaans film *Pad na jou Hart* (2014), a romantic comedy, was released. This film generated more than R10 million (Maune, 2014:1; Van Nieop, 2014b).

2014 to the future of Afrikaans films

Sallas de Jager was asked to produce two films for an American company in the following three years and the film *Musiek in die Agtergrond* was released in America (Anon, 2013c). According to CNBC Africa Karien Cherry, assistant and media designer on 'Four Corners', there are a lot of young and upcoming film makers that will bring out new and exciting products. They hope to help expand the South African Audiences' minds beyond the films (CNCB, 2015). Cherry also stated that "Afrikaans audiences in general are really opening up to new content and younger directors. I think a lot of people are going to embrace what the industry is bringing this year" (CNCB, 2015). According to IMDB (2015), Afrikaans films that will be released in 2015 include *Moorivier*; *Ballade vir 'n enkeling*; *Strikdas*; *'n Man soos my pa*; *Free State*; *Dis ek, Anna*; *Twee grade van moord*; *Verskietende ster*; *Liewe kersfeesvader*; and *Anderkant die stilte*. The future thus looks good with all this films that are already lined up for 2015.

2.4 PURCHASE BEHAVIOUR

Various definitions that describe purchase behaviour and/or consumer behaviour exist. Belch and Belch (2007) defined consumer behaviour as: "the process and activities people engage in when searching for, selecting, purchasing, using, evaluating, and disposing of products and services in order to satisfy their needs and desires". According to Hawkins, Best and Coney (2004:7) consumer behaviour can be seen as "the study of individuals, groups, or organizations, and the process they use to select, secure, use, and dispose products, services, experiences, or ideas to satisfy needs and the impacts that these processes have on the consumer and society".

Purchase behaviour has different stages within the decision-making process. Figure 2.1 indicates an example of these stages.

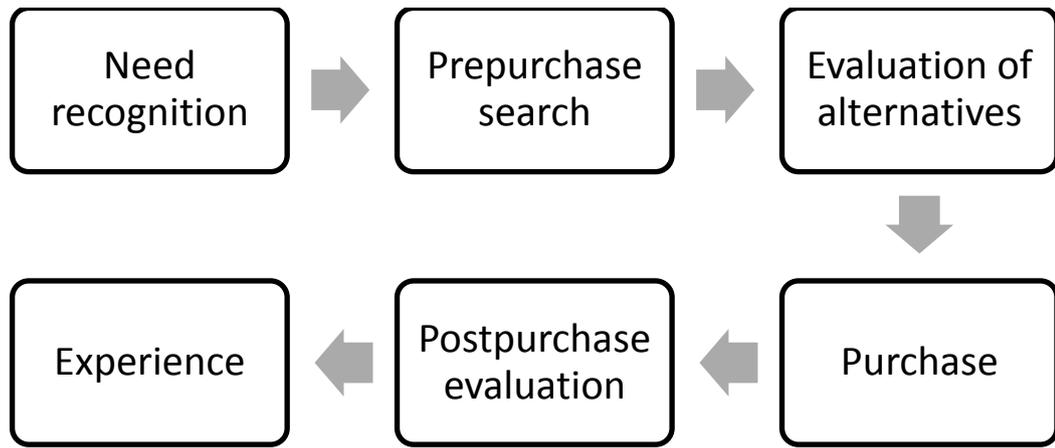


Figure 2.1: The decision-making process (Adcok, Bradfield, Halborg & Ross, 1995:60; Du Plessis & Rousseau, 2007:263; Schiffman & Kanuk, 2010; Yakup & Jablonsk, 2012:62)

This decision-making process is normally used in the case of high value items and low frequency purchase products. Other items, for example coffee, have a different decision-making process. The decision-making process works as follows:

Need recognition begins when the consumer recognises that there is a problem: they are in need of a product or service. This may be because their lifestyle has changed or that the consumer just developed a need for the product or service (Schiffman & Kanuk, 2010:484; Yakup & Jablonsk, 2012:62).

Prepurchase search will begin for a new product or service after the need is established. The consumer will first look at the past experience they had with the product or service. If they did not have any past experience they will conduct an external search (Schiffman & Kanuk, 2010:485). The information search may be done on the internet, books, friends, family or neighbours to find more information on the product or service (Yakup & Jablonsk, 2012:62). They want to know how it works or what product or service will be the best for their needs or problems.

The consumer will look at and evaluate other alternatives before a choice is made for the product or service. The consumer will look at different products and services to evaluate them by scoring the attributes to see which one of the products or services best fit their needs and problems they may have (Schiffman & Kanuk, 2010:488; Yakup & Jablonsk, 2012:62). Usually, the consumers have brand preferences or properties that they prefer to have in the product or service.

The purchase decision will be made after the consumers have evaluated the choices and identified the best product or service (Yakup & Jablonsk, 2012:63). Then the actual purchase will be made and the product or service will be consumed (Adcock *et al.*, 1995:80).

Post-purchase behaviour is the evaluation of the product or service after the purchase has been made. There are different possible outcomes that can occur. Firstly, the performance that is experienced matches the expectations of the consumer. Secondly, the performance exceeds the expectations of the consumer that will lead to the satisfaction of the consumer's needs. Lastly, the performance can be below the consumer's expectations that will lead to negative satisfaction that can lead to the consumer not purchasing the product or service again (Schiffman & Kanuk, 2010:498). The consumer will talk about their experience to other consumers. The experience they had will depend on the post-purchase behaviour they experienced (Schiffman & Kanuk, 2010:498).

In the decision-making process there are different factors that can affect the consumer during different phases of the process. The factors that can influence the consumer are indicated in Figure 2.2. The factors are as follows: Cultural factors, social factors, personal factors, psychological factors.

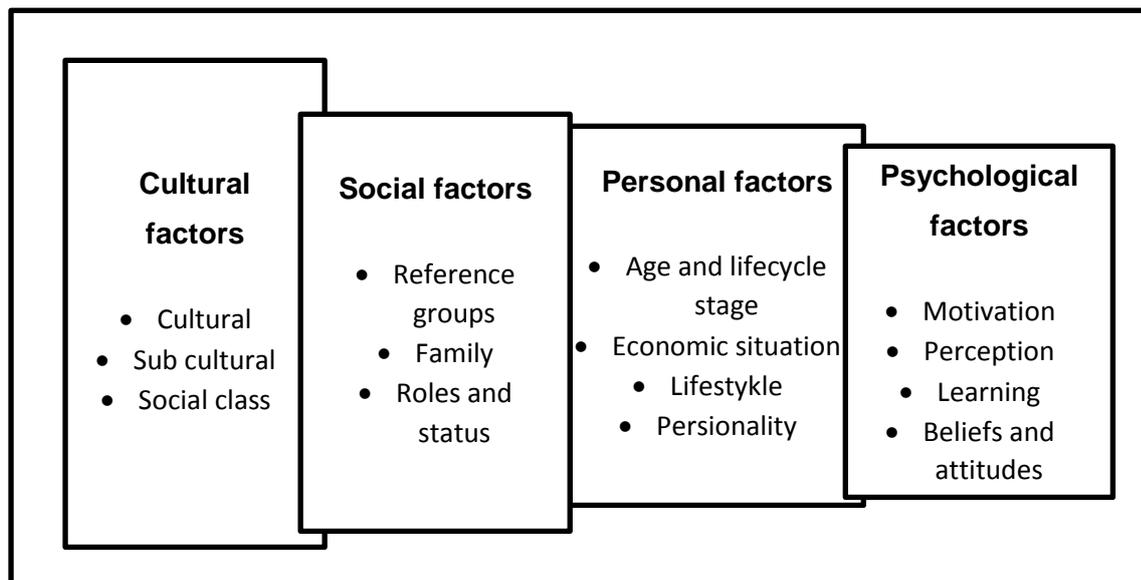


Figure 2.2: Factors affecting the consumer purchase behaviour (Yakup & Jablonsk, 2012:63)

The factors that influence the consumer, as shown above, have sub-groups. The sub-groups will now be explained. Cultural factors have the following sub-groups: cultural, sub-cultural and social class. Social factors are divided into the following sub-groups: reference groups, family (the consumer's family can influence the consumer with their personalities and motivations they have for products or services), roles and status (consumers perform different roles in their lives

and have a status associated with the roles they perform). Sub-groups for personal factors are the following: age and lifecycle stage (the consumers buy different products and services depending on their age or progress in life), occupation (their occupation affects the products and services bought by the consumer depending on their time of work or the role they play), economic situation (income sensitive products or services are goods that need to be closely watched because they greatly influence the consumer), lifestyle and personality (Belk, 1974:2; Al-Jeraisy, 2008:225; Yakup & Jablonsk, 2012:63).

Psychological factors are divided into the following sub-groups: Motivations, perceptions, learning (this may be caused by a previous experience or the experience during the process), beliefs and attitudes (Belk, 1974:2; Al-Jeraisy, 2008:225; Yakup & Jablonsk, 2012:63).

In the decision-making process, there are risks that also play a role. According to Colbert (2003:36) the risks that play a role are the following: Functional risk (risk for the consumer to waste money, time or to be bored by the film), social risk (to be seen in a place that is incompatible with how the consumer thinks other people see them), psychological risk (to be in a place that is not compatible with our self-esteem) and economic risk (the money and leisure time that are at stake when watching a film) (Colbert, 2003:36). The consumer wants to avoid the risk at all times and is willing to pay more to avoid risks (Colbert, 2003:36). The process may vary for different products and services. There is a need to consider the different models that can influence the consumer.

2.4.1 Models of purchase behaviour

Purchase behaviour can be specialised to different subjects, for example purchase behaviour of organic foods, purchase behaviour of art goods etc. The different models are explained under the following categories: general purchase behaviour, leisure activity purchase behaviour and, lastly, arts and culture purchase behaviour (Mohammadi & Mohamed, 2011:152).

2.4.1.1 General purchase behaviour models

There are different general purchase behaviour models. Two models will be examined: firstly, the stimulus-response model of buyer behaviour and, secondly, the buying process of Kotler.

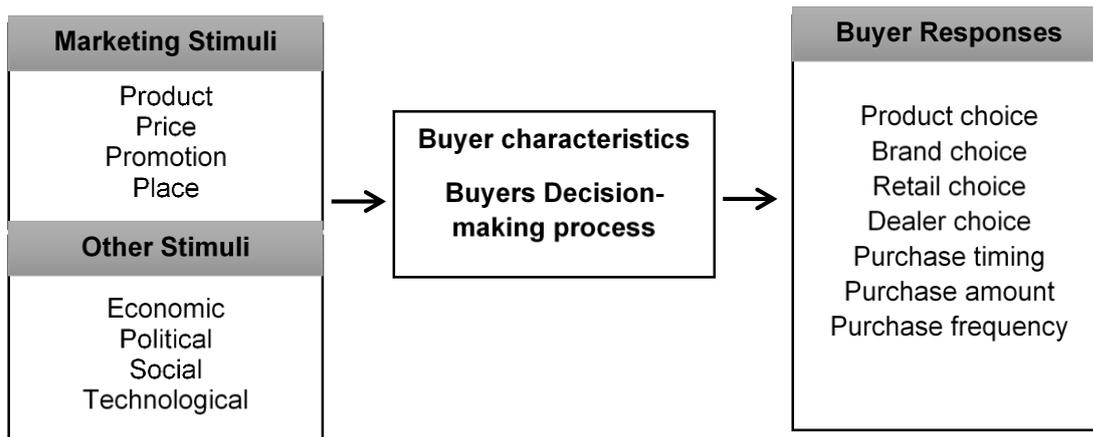


Figure 2.3: Stimulus-Response Model of Buyer behaviour (Taderera, 2010:5)

In Figure 2.3, it is evident that the consumer will firstly be influenced by marketing or other stimuli that awaken the need to purchase the product or service. After the stimuli affect them, they move from the stimuli phase to the decision-making process. During this process, there are different characteristics that influence the consumer. Buyer characteristics need to be considered to understand what the buyer thinks and how they make the decision to purchase the product. Factors that determine the buyer’s characteristics are sorted into different categories and are shown in Figure 2.4.

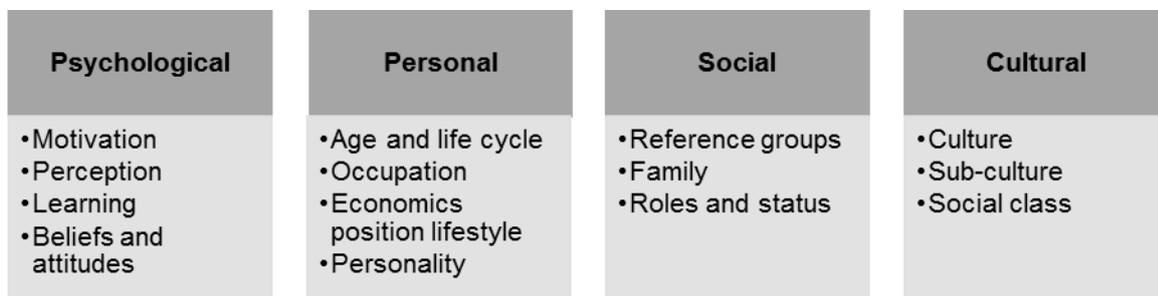


Figure 2.4: Buyers' characteristics (Taderera, 2010:5)

These characteristics need to be understood before the target market is chosen. Different characteristics influence different age groups, social classes, income group ect. To understand the need of the consumer one must first understand what motivates them to make a purchase and to ensure the product or service is on their shopping list. When this is understood, it will be easier to know how the consumer will respond to the product or service. The response can be among the following: product choice, brand choice, retail choice, dealer choice, purchase timing, purchase amount and purchase frequency (Taderera, 2010:5)

In Figure 2.5, the buying process is shown as a conceptual system of inputs and outputs. The process is described in the following steps: Firstly, the inputs (buying influences); secondly, the

channels that influence the consumer will be considered; thirdly, the processor (the factors that influence the consumer) is described and, lastly, the outputs (purchasing response) are discussed (Kotler, 1965:38).

The inputs (buying influences) are all those factors that influence the consumer to buy the product or service. The influences can be one of the following: the price, quality, availability, service, style, options and images. The channels are the way that the consumer finds out about a product or service. The channels that influence the consumer to buy the product or service are advertising media, sales staff, acquaintances, family and personal observation (Kotler, 1965:338).

The buyer's psychological process is complex. A buyer's psychological process is seen as a "black box". There are different models that describe a buyer's "black box". The characteristics that are in this "black box" are explained in Figure 2.4. After the buyer's psychological process is complete it leads to the output (purchase response) of the buying process. The response may consist of the following aspects: product choice, brand choice, dealer choice, quantities to buy and the frequency (Kotler, 1965:338; Taderera, 2010:5).

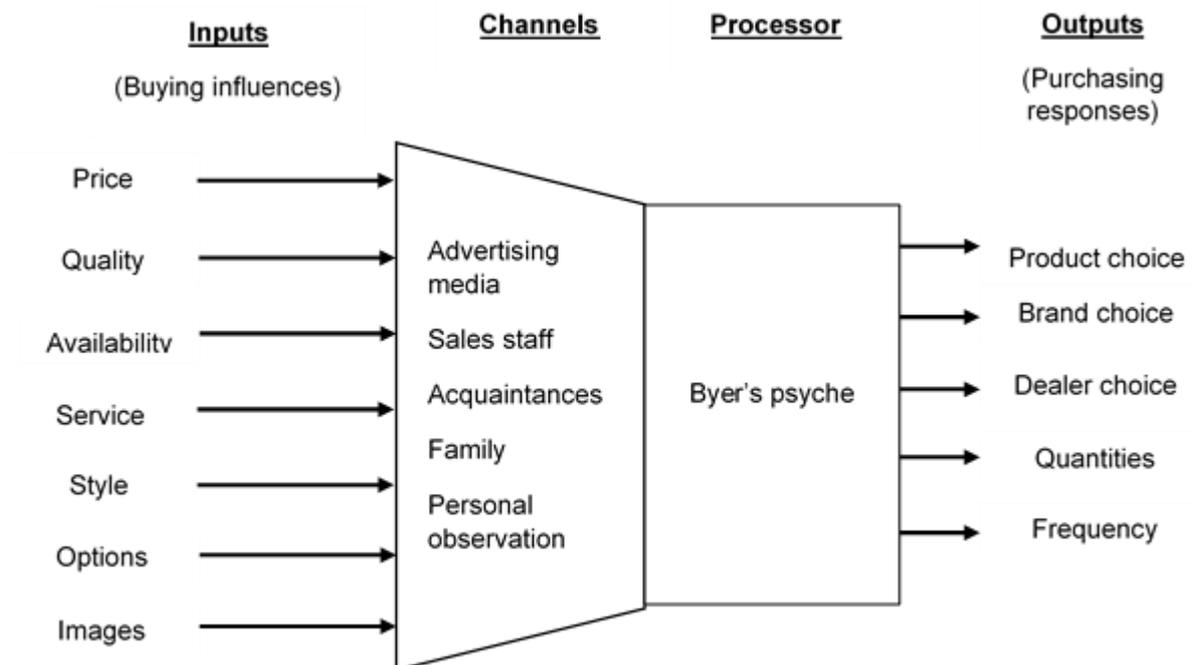


Figure 2.5: The buying process conceived as a system of inputs and outputs (Kotler, 1965:38)

2.4.1.2 Leisure activity purchase behaviour model

Figure 2.6 addresses the gap by defining unique information search strategies. The strategies consist of contingencies, tourist characteristics, information search and search outcomes.

Information search strategies are seen as the most important phase as all the phases flow in and out of this phase. There are three strategies for information search. These are spatial, temporal and operational. For a more comprehensive review one can look at the study of Fodness and Murray (1998). Spatial strategies reflect the locus of search activities and are divided into internal (contents of memory) and external (search for information from the environment) aspects. The temporal strategy refers to the timing of information search. This is ongoing knowledge that is built up for future decision making or pre-purchase that is the response to a current purchase problem. The final operational strategy is a search that is conducted by the consumer on the sources that are used as well as their relative effectiveness for problem solving and decision making.

Situational influence is a contingency that flows to the information search strategies and has the following sub-categories: nature of decision making (the choice of information will vary with the type of decision making that is required: routine, limited or extended problem solving) and traveling party composition (travel parties can be seen as the following: families traveling with children, younger couples travelling without children and retired couples traveling without children).

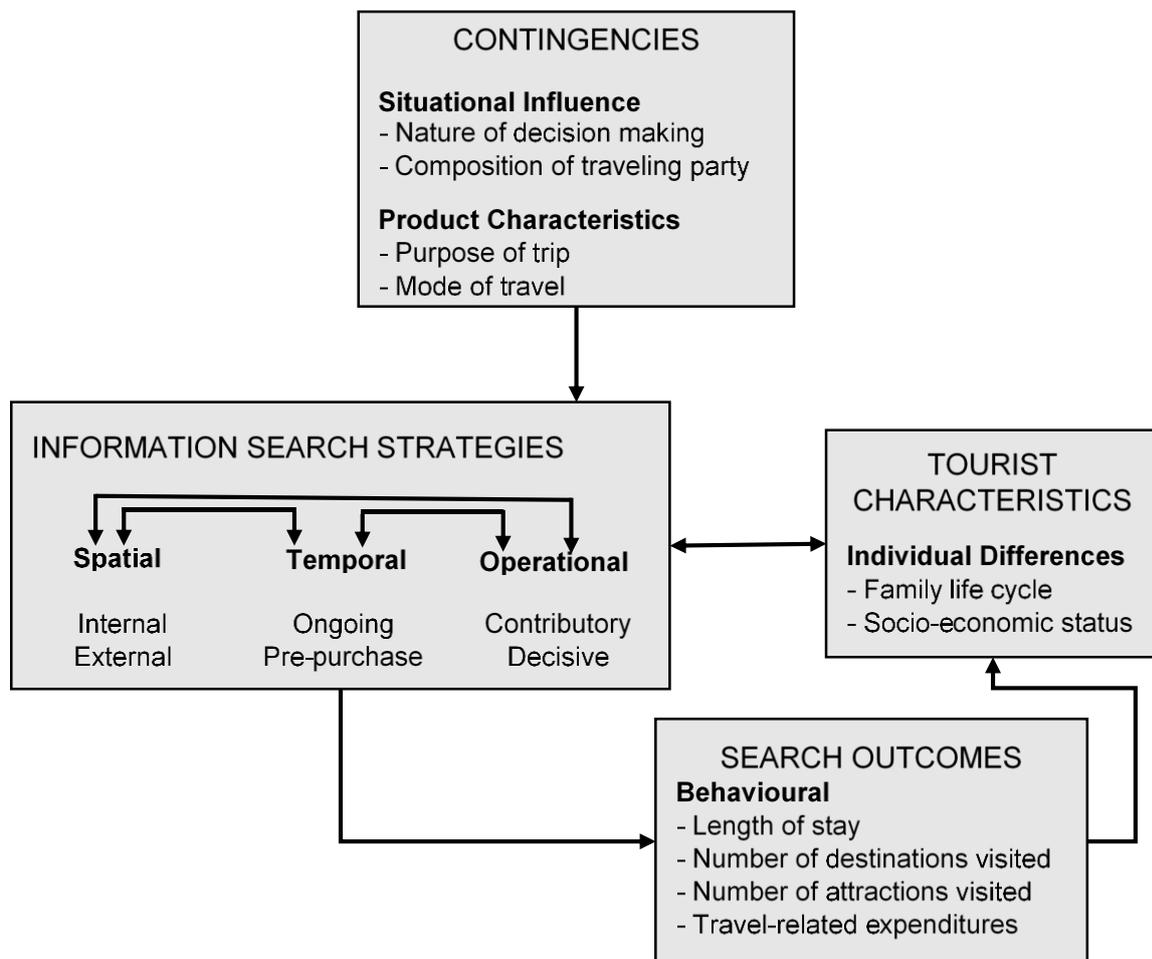


Figure 2.6: Model of the tourist information search strategy process (Fodness & Murray, 1999:221)

Product characteristics, as a contingency, flow to the information search strategies and have the following sub-categories: purpose of the trip (the information search will vary for different trips. The purpose of a trip can be to visit family or friends or just vacation) and mode of travel (the information search will vary for the mode of travel that is used. The different modes that are used to travel, in this case, consist of the following: car, RV or truck/van).

The tourist characteristics have the following categories that can influence the decision-making process: family life cycles (household with children, younger household without children and retired household) and socio-economic status (the information search will be different for higher income consumers than for lower income consumers).

The search outcomes for tourists are listed here: length of stay (higher levels of search are positively connected to a longer stay at the destination), number of destinations visited (higher levels of information search are positively related to more overnight stops), number of attractions visited (higher levels of information search are positively related to more attractions

visited) and travel-related expenditures (higher levels of information search will positively relate with higher travel-related expenditures).

From this model, it can be seen that there are four possible outcomes after the process has been followed. The outcomes will be different for every tourist.

2.4.1.3 Arts and culture purchase behaviour model

Three different models relating to arts and culture purchase behaviour are discussed in this section. The three models discussed are the ticket purchase behaviour model for South African arts festivals of Botha (2011), the RAND participation model of McCarthy and Jinnett (2001) and a consumption system model of buying-consuming experiences of Caldwell (2001).

Botha's (2011) ticket purchase behaviour model for South African arts festivals is shown in Figure 2.7. The model has seven factors that contribute to the purchase behaviour of an arts festival attendee. The factors are ranked from the least to the most contributing factor.

The factors are listed as follows: monetary facets (ticket price, affordability, etc.), media (word-of-mouth, award-winning shows, etc.), internal motives (attending a performance with family or friends, follow-up shows, etc.), quality facilities (value for money, accessibility of the venue, etc.), festival programming (preference for a specific genre, timeslot of the performance, etc.), festival experience (schedule performance in advance, festival image/brand, etc.) and production credentials (familiarity and reputation of the actor/actress/musician, etc.). The ranking is from 1, which is no contribution, to 5, which is a maximum contribution (Botha, 2011:19).

Some of the factors influence some visitors more than others. These factors are the following: monetary facets (visitors that purchase many tickets are greatly influenced), internal motives (frequent visitors are more greatly influenced), festival experience (visitors who purchase many tickets as well as frequent visitors are influenced greatly) and production credentials (visitors who purchase many tickets as well as frequent visitors are influenced greatly) (Botha, 2011:19).

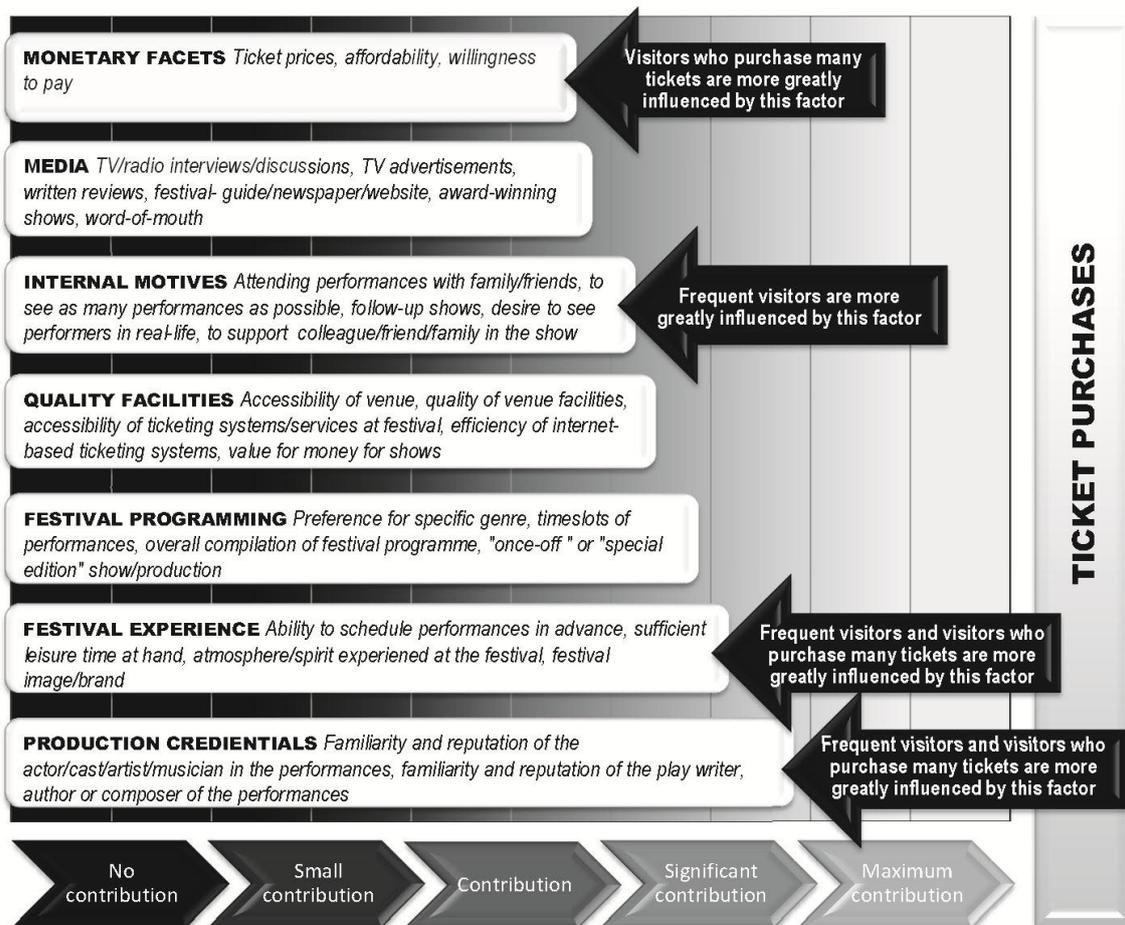


Figure 2.7: Ticket purchase behaviour model for South African arts festivals (Botha, 2011:20)

In Figure 2.8, the RAND participation model of McCarthy and Jinnett (2011) is shown. The Rand participation model that is shown on the next page will now be discussed. The model was created to help art institutions to identify the process followed by consumers and ways that their consumers can be influenced to consume their products and services. There are four stages that the model follows: background, perceptual, practical and the experience stage.

The background stage will be discussed first. There are factors that need to be considered, because they are the factors that steer the individual towards art. The factors are sorted into four categories: socio-demographic (social and demographic), personality (factors that are unique to each individual), past experience (experiences they have already had with arts) and socio-cultural (social and cultural). These factors are already established in the attendee, but they can be influenced to help the attendee decide differently (McCarthy & Jinnett, 2001:25).

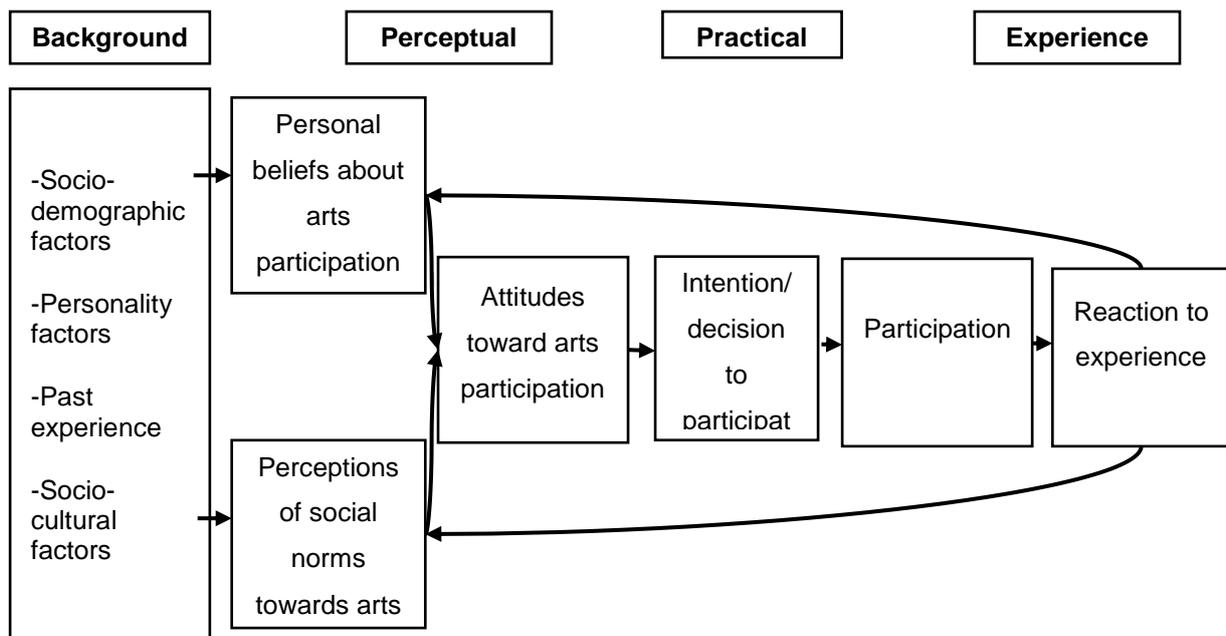


Figure 2.8: Participation model (McCarthy & Jinnett, 2001:24)

In the second stage, perceptual, the attendee assesses the benefits they obtain and the cost of arts participation. The attendee's considerations will be influenced by their personal beliefs, their perception of social norms and their attitude toward arts participation (McCarthy & Jinnett, 2001:25).

The practical stage is where the attendee decides that they want to participate in the art. At this stage, there are still obstacles that the attendee will have to overcome, for example lack of information, lack of time, high cost, etc. (McCarthy & Jinnett, 2001:27).

Finally, the experience stage is where the attendee overcomes the obstacles involved in the previous stage. This is where the attendee participates in the arts product/service. After the attendee has participated, they will experience a reaction. This reaction can be influenced by the attendee's personal beliefs and perceptions of social norms towards art participation (McCarthy & Jinnett, 2001:27).

Figure 2.9 is a model of Caldwell (2001). The model is a consumption system model of buying-consuming experience. The figure is used specifically for performing arts and is described next (Caldwell, 2001:499).

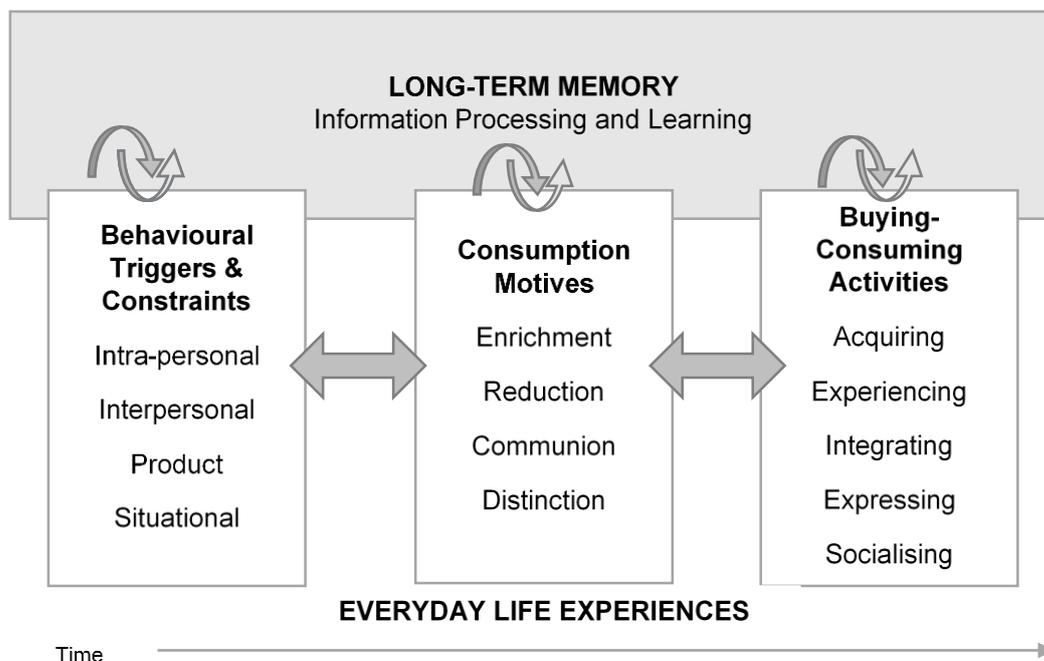


Figure 2.9: Attending performing arts: A consumption system model of buying-consuming experiences (Caldwell, 2001:500)

The model comprises three consuming activities that take place during the purchase of a performing art. The activities are: behavioural triggers & constraints, consumption motives and buying-consuming activities.

Behavioural triggers and constraints

Behavioural triggers and constraints have different factors that help with the buying-consuming experience of the attendee. The factors are as follows: the intra-personal factor (social class, cultural capital component, occupation, ethnicity, gender identity, experience, age, involvement and personality), the interpersonal factor when the consumer attends the performance (number of companions, type of relationship to companion(s), content, frequency, and timing of interaction, and knowledge of similarity in tastes and preferences), the product factor that influences the attendee while attending the performance (for example, the facilities, staff, venue, atmosphere, etc.) and the situational factor can be additional factors that influence the attendee while attending the performance (for example the time available, money available, energy, mood, etc.) (Caldwell, 2001:499-500).

Consumption motives

Consumption motives influence the attendee in different ways. The attendee can experience different motives when they take part in the same leisure activity at different times. The motives

that can influence the performing art buying experience are listed in Figure 2.10, with examples of each motive.

Consumption motives			
<p>Enrichment</p> <ul style="list-style-type: none"> - Affective stimulation (colourful, enjoyment etc.) -Intellectual enrichment (surprise, understanding, etc.) -Transcendence (being uplifted, etc.) 	<p>Reduction</p> <ul style="list-style-type: none"> - Recuperation (to feed one's soul, etc.) -Finding tranquillity (relaxing, etc.) -Escapism (diversion, etc.) 	<p>Communion</p> <ul style="list-style-type: none"> -Unity (perserving heritage, etc.) -Friendship/family bonds (contact, etc.) -Celebrity attachment (waiting to see featured star, etc.) -Equity (value, etc.) 	<p>Distinction</p> <ul style="list-style-type: none"> -Uniqueness (distinction, etc.) -Self-determination (doing something that is all mine, etc.) -Superiority (status, etc.) -Social comparison (noticing, etc.)

Figure 2.10: Consumption motives (Caldwell, 2001:504)

Buying-consuming activities

Buying-consuming activities will be discussed below. There are different activities that influence the experience of the attendee. The activities that influence the experience are shown in Figure 2.11.

Buying-consuming activities				
<p>Acquiring</p> <ul style="list-style-type: none"> -Clarifying (reading critics review, etc.) -Planning (booking a subscription series, etc.) -Controlling (deciding to have dinner after the show, etc.) 	<p>Experiencing</p> <ul style="list-style-type: none"> -Accounting (noticing the audience behaviour, etc.) -Evaluating (the acoustics of a concert hall, etc.) -Appreciating (sensing excitement of the other patrons, etc.) 	<p>Integrating</p> <ul style="list-style-type: none"> -Assimilating (reading article about the performer, etc.) -Producing (laughing at the comedian, etc.) -Personalising (planning your own special night, etc.) 	<p>Expressing</p> <ul style="list-style-type: none"> -Affiliating (exchanging ideas with your companion, etc.) -Distinguishing (buying a box seat, etc.) -Dominating (airing superior knowledge, etc.) 	<p>Socialising</p> <ul style="list-style-type: none"> -Communing (asking others' opinions, etc.) -Playing (dancing with friends at a concert, etc.)

Figure 2.11: Buying consuming activities (Caldwell, 2001:505)

These three consuming activities are “embedded” in the long-term memory of the attendee, because the information is processed and learnt during the three consuming activities and also during the consumer’s everyday life experiences (Caldwell, 2001:499).

2.4.1.4 Deficiencies in the studies and the model that fits this study

It can be seen that there are gaps in some of the models. None of the models has the same process, which makes it difficult to find the right one to use. The model that needs to be chosen should satisfy the consumer’s need to buy film theatre tickets according to their taste and the price they want to pay with their available income (Kotler, 1965:38).

The first models that are considered are the general purchase behaviour models. They broadly explain purchase behaviour. All the components that are needed in a model are contained in them, but they are mostly focused on a product and not specifically a service. In these models there are only the basic factors, as listed in Figure 2.4, that influence them, but the models focus on the broader picture and not specifically on the film theatre attendee’s needs. The general purchase behaviour models identified characteristics that in the general are good but the arts and culture purchase behaviour models focus more on the specific characteristics that influence the attendees directly and not just in general. In addition to this, the inputs/stimulus of the models are just single terms, while the arts and cultural purchase behaviour models are more focused on more than one aspect.

The second set of models is focused on leisure models. The tourist information search strategy model is more focused on the information search than the consumer’s purchase behaviour. There is a need to focus more specifically on the characteristics of the consumer. It is evident that the leisure activity purchase behaviour model focuses more on the information search of tourists, thus the model is not sufficient to represent theatre attendees.

The third set of models is more focused on the arts and cultural purchase behaviour model. These models do not just look at the basic factors listed in Figure 2.2; they also include more factors that specifically influence arts and cultural purchase behaviour. The characteristics that are identified in the three models represent the aspects that can influence the theatre attendee directly, and are not like the other two purchase behaviour models where there aspects are referred to in general.

Thus, it is evident that arts and cultural purchase behaviour models are more focused on the type of consumer that this study focusses on. Both these models will therefore be used to

identify aspects that contribute to the ticket purchase behaviour of films as an arts/cultural product.

2.4.2 Benefits of understanding purchase behaviour

One of the biggest benefits of understanding purchase behaviour is to help the institutions understand their consumers, so as to influence them to buy their products or services (McCarthy & Jinnett, 2001:23, Taderera, 2010:15). The consumer will be satisfied with the product or service when their purchase behaviour is understood and utilised. Satisfaction affects the following aspects: consumer's loyalty, complaining behaviour and the negative or positive word-of-mouth communication (Ladhari & Morales, 2004:181). If the purchase behaviour of the attendee is understood, it can help for both the marketing of the production and for policy purposes (Grisolía, Willis, Wymer & Law, 2010:225).

The purchase behaviour helps to understand the process of how attendees purchase a service or product. The process will help the industry to influence the participation decision of the attendee to visit the theatre (McCarthy & Jinnett 2001:34). Understanding the consumer of the product or service will help to develop and distribute the product and service in the way the consumer wants it (Taderera, 2010:6). This understanding will help the industry to match its marketing activities to fit each stage of the process that the consumers follow (Taderera, 2010:6). The consumer has more power than they ever had before if the process is understood and the purchase behaviour process can help the industry to have more power over the consumer (Schiffman & Kanuk, 2010:33).

Thus, with these benefits in mind, understanding purchase behaviour can help to achieve better sales for all the industries, but more specifically the film theatre industry, which is the focus of this study. This can also help to know how much focus on purchase behaviour is needed.

2.5 ASPECTS CONTRIBUTING TO TICKET PURCHASES OF ARTS/CULTURE/FILM PRODUCTIONS

There are different aspects that can influence or contribute to the ticket purchases of film attendees. A concise literature overview is provided of aspects that influence ticket purchases and/or attendance (consumption) and demand for film productions; as well as arts and cultural performances. The latter is included since certain performing arts productions (such as theatre shows) are transformed into film transcriptions (Sontag, 1966:25); and cinema can therefore be considered as an art form too. The contributing aspects identified in the study of Botha (2011), which focuses on the purchase behaviour of theatre production attendees at arts festivals, were used in this study. Slight adaptations, where necessary, were made so that the aspects relate to

film productions. A total of thirty-six aspects are discussed in more detail in the following section.

2.5.1 Value for money received for the films

The value for money can be seen as the benefits the consumer gets and the resources that are needed to get the benefits from a product or service (Schiffman & Kanuk, 2010:29). The film theatre attendee's time and money must not be wasted when he/she watches a film. The study of Colbert (2003:30) focused on the entrepreneurship and leadership in marketing the arts. There it was found that the art attendees want to receive value for their money at all times (Colbert, 2003:36). If there is a risk of wasting their money, they will try to determine the value they will receive beforehand to avoid disappointment. The study of Scheff (1999:26) focused on the factors that influence ticket purchasers (subscription and single) at performing arts organisations. There it was found that to receive value for money when an attendee buys a ticket is very important to the attendee; in fact, it is just as important as the price they pay (Scheff, 1999:26).

The characteristics of live theatre productions were the focus of Willis and Snowball's (2009:167) study, where they wanted to find out what influences the attendees' consumption choices. Price can be seen as a 'psychological variable' that is an indication of the value that will be received from a production, as was found in the study of Willis and Snowball (2009:171). Moe and Fader (2009:85) focused on the effect that advanced purchasing as well as the price have on the attendees' purchase behaviour. The value that the production gives the attendee needs to be marketed as a value that the attendee will receive when he/she purchases the ticket (Moe & Fader, 2009:85). Thomas and Bogner (1992) and Verdin and Williamson (1994) focused on the core competence and competitive advantage the industry can have above the consumers, where Corner (1991:32) focused on the meaning, genre and context of films. Value is experienced when the consumer's needs are satisfied above expectations with the product that was available (Thomas & Bogner, 1992; Verdin & Williamson, 1994) or where the film can satisfy the consumer's needs at a lower cost than before (Corner, 1991:32). Bowman and Ambrosini (2002:2) focused on how to create value versus value capturing. The consumer will spend his/her income in such a way as to maximise the satisfaction he/she gets from the product (Bowman & Ambrosini, 2000:2). The consumer will spend his/her money on a product that will give him/her the most satisfaction (Bach, Flanagan, Howell, Levy & Lima, 1987:92). The value received will be evaluated according to the price that is paid for the ticket was one of the aspects that was found in the study that focused on the consumption of cultural goods and services (Dinz & Machado, 2011:3).

2.5.2 Supporting the film industry

According to Swanson, Davis and Zhao's (2008:317) study that focused on the psychological motives for theatre attendees, it was found that subscribers of theatre productions are more interested in the art form itself, in educating themselves, and in recreation as well as their self-esteem than are casual attendees. Vladica and Davis measured the value of entertainment of opera or live theatre performances when the productions are shown in theatres that are distant with the new digital technology that exists nowadays. In the study of Vladica and Davis (2013:13), a respondent stated that she watches a theatre production to "support the art to enrich their experience of the art" as well as to visit the theatre to promote the cultural performances at the theatre.

2.5.3 Viewing the films in own/home language

Language is seen as the most relevant feature for film theatre attendees. In the study of Fernández-Blanco and Prieto-Rodríguez (2003:142), they focused on Spain to help building a stronger national film industry. Spanish film theatre attendees choose to watch films that are in their own language above films that are in foreign languages (Fernández-Blanco & Prieto-Rodríguez, 2003:156). The impact on demand for the characteristics and the traditional determinants for the Flemish theatre was conducted in the study of Werck and Heyndels (2007:25). One of the characteristics that influence the demand to attend the Flemish theatre is whether the production is in the attendees' home language (Werck & Heyndels, 2007:38). The study of Tu (2008:12) explores the attitudes of students towards films that are made in foreign languages. Foreign language films are invisible to the general American market as only a few Americans will watch foreign language films (Tu, 2008:3). The film theatre attendee will prefer to watch films in his/her own language, because he/she finds subtitles annoying (Tu, 2008:20).

In the study by Van der Merwe (2012:36), *7de Laan* has a wider audience and they wanted to describe the appeal the viewers have for the soap. According to Van der Merwe (2012:49), some soap opera consumers will watch a foreign language show to improve their multilingual skills as the subtitles help the consumer to learn the language. For some of the film theatre attendees, the language is not of great consequence, because most films globally are in English (Tu, 2008:12). The impacts that the attributes had on the demand for the live theatre performance were examined by Willis and Snowball (2009:167). A consumer whose home language is different from an African language is more likely to choose shows that have a western context (Willis & Snowball, 2009:181). In a study by Hoffmann and Schwender (2007:483), they looked at the preference of the above 50 years market to find out what their film preferences are, and found that film viewers of different ages wanted to watch films in languages other than their own language and did not want to watch films made in their own

country. Smythe, Lusk and Lewis (1953:38) conducted a study on the art theatre audience to find what they preferred. It was found that viewers preferred to watch foreign productions (Smythe et al, 1953:36).

2.5.4 Popularity and the reputation of the film's scriptwriters

Akdede and King (2006:219) focused on the demand for live theatre. According to Akdede and King (2006:230), it is necessary to consider the writers of international plays to get theatre attendees to these cities to watch theatre productions. Theatre attendees want to have playwrights from their own country or have local playwrights, for example at the Flemish theatre the attendees want to have Dutch playwrights writing their plays (Werck & Heyndels, 2007:39). Their study focused on the demand for the characteristics and traditional determinants for different Flemish theatres.

2.5.5 Popularity and the reputation of the actors/cast in the film

Delmestri, Montanari and Usai (2005:992) focused on two key dimensions of a film's success and claim that US film viewers will firstly look at the actors that play in a film before they will choose a film. Karnioucha (2011:70) focused on the effect that star power and film buzz have on the film theatre attendees. Actors can generate a buzz and drive the consumers to attend the films and this can give the film higher revenue (Karniouchina, 2011:70). Whether star power matters to attendees was investigated in the study of Jung and Kim (2010:1040). It was found that an actor can significantly influence the popularity of the film by as much as 15-19% (Jung & Kim, 2010:1040). Finsterwalder et al. (2012:593) focused on how the film's trailer influences the expectations the consumer has for films in New Zealand. It was found that the actors are seen as the face of the film to the public, because of the interviews that are done with them to influence the consumer to watch the production (Finsterwalder *et al.*, 2012:591). The actors therefore need to be popular to get the film theatre attendee to watch the film. According to Cuadrado and Mollà (2000:59), who focused on analysing the cinema attendees' profile from the perspective of marketing, found that actors that are well known will attract more attendees to visit the theatre.

Albert (1988:264) focused on the information the attendees use from previous films to make their film choice. The cast is the one aspect that the theatre attendee looks at to determine how successful the film will be (Albert, 1998:264). If the actor, however, plays in a different genre than usual and the theatre attendee thinks the actor fits the genre, then they will choose the film because of the actor (Albert, 1998:264). Bagella and Becchetti (199:251) focused on the different determinants that had an influence on the theatre attendees in Italy. The theatre attendees in Italy are highly influenced by the actors that play in the theatre production and their

popularity (Bagella & Becchetti, 1999:251). According to the study of Delmestri, Montanari and Usai (2005:980), they found something different from the Bagella and Bechetti (1999) study. They found that the actors are seen to be less important for Italian viewers. The theatre attendee also looks at how successful the actor was in the past when choosing a production to watch (Albert, 1998:264). In the study of Hennig-Thurau, Houston and Walsh (2006:83), who focused on the determinants the attendees have for films that are on Box office, it is shown that the star power will not guarantee the success of the theatre production. In the study of Wohlfeil and Batat (2009:372) focused on the movie consumption as a private-lived experience because attendees at films enjoy watching it for different reasons. They found that the male film theatre attendee watched a film because his favourite actress played in the film (Wohlfeil & Batat, 2009:374). According to the study of Meiseberg, Ehrmann and Dormann (2008:80), who wanted to help the film industry with their chances for box office success, found that the actresses will potentially bring in large ticket sales for the theatre production. Scheff (1999:20) focused on the factors that influence ticket purchasers (subscription and single) at performing arts organisations and showed in his study that the live theatre attendee has an interest in specific actors.

2.5.6 Popularity and the reputation of the directors of the film

Jung and Kim (2010:1040) focused on whether star power matters to attendees. It was found that a popular director can influence the probability of success of a film by as much as 10-15% (Jung & Kim, 2010:1040). Chan and Ki (2005:250) focused on developing a framework to help classify and develop predictors of box office films. The director can be used to brand the film. When the film is branded, the film theatre attendee will more readily watch the film (Chang & Ki, 2005:251). In the study of Finsterwalder *et al.* (2012:593) that focused on the how film's trailers influence the expectations the consumer has for films in New Zealand, it was found that the directors have an important effect on what the film theatre attendee is expecting of the film (Finsterwalder *et al.*, 2012:592). The film theatre attendee has enough knowledge about the directors to know whether the film is a quality film to watch (Finsterwalder *et al.*, 2012:592). In Italy, Bagella and Becchetti (1999:251) focused on the different determinants that influence theatre attendees and found that film theatre attendees are influenced by the directors that direct the films (Bagella & Becchetti, 1999:251).

Hennig-Thurau, Houston and Walsh (2006:83) focused on the determinants the attendees have for films that are on box office and show that the star power of the director guarantees that the film will be successful. D'Astous and Touil (1999:678) wanted to do a study that focused on the attendees' evaluation of films based on critics' reviews and Delmestri, Montanari and Usai's (2005:996) focused on two key dimensions of film success. D'Astous and Touil's (1999:681) as well as Delmestri *et al.* (2005:996) indicated that the directors influence film theatre attendees

more than the actors in a film do. In the study of Herlina (2012:549), who focused on the understanding of the attendees' decision-making for film, it was found that film theatre attendees have a greater interest in foreign film directors than local ones. The factors that influence ticket purchasers (subscription and single) at performing arts organisations were the focus of the study of Scheff (1999:16). According to Scheff (1999:20), the live theatre attendee has an interest in the director when he/she chooses a theatre production to watch.

2.5.7 Popularity and the reputation of the producer of the film

In the study of Pangarker and Smit (2013:47) they focused on eight explanatory variables that were identified from previous studies to help with the explanation of the revenue. When a film is released by a major production company, the film will make more revenue from the release (Pangarker & Smit, 2013:54). The producer with the best reputation will be considered before the attendee chooses the film he/she wants to watch (Picci, 2006:4; Albert, 1998:263). Spanish film theatre attendees were the focus of the study and they will look at the producer and, if the producer is local, they will choose the film above a foreign producer (Fernández-Blanco & Prieto-Rodriguez, 2003:156). The attendees wanted to know who the producer is, because that will tell them about the quality of the film, according to Herlina (2012:549).

2.5.8 The popularity of the story/tale of films

The demand level for live theatre was the focus of Corning and Levy's (2002:217) study. The theatre attendees look at the popularity of the show before they decide whether to attend the production (Corning & Levy, 2002:233). Gazely, Clark and Sinha (2011:859) focused on the decision-making process of film theatre attendees in New Zealand and found that the consumer rejects films that are based on folk stories. Beeton (2005:24), who focused on how film tourism television can influence the household, found that if the consumer can relate to the story or has experienced the same story in his/her own life, he/she will choose the story, because of the emotional attachment (Beeton, 2005:24). The demand for live theatre was the focus of the study that Akdede and King (2006:219). The theatre of less developed cities will choose a well-known story and the theatre attendees of developed cities will choose unknown stories to watch (Akdede & King, 2006:226). Herlina (2012:50) focused on the understanding of the attendees' decision-making for films. One of the findings of Herlina (2012:549) was that the film theatre attendee wants to have a new experience, and therefore they will watch an unusual story.

2.5.9 The soundtrack of films

Silver and McDonnell (2007:494) focused on the problems the film industry experiences. It was found that the consumers will spend 50% more on the DVD than on theatre tickets (Silver & McDonnell, 2007:494). Marshall and Cohen (1988:104) focused on the effect the soundtrack in short animated films has on attendees. The DVD can influence consumers to watch the film in theatres. When the film producer selects a fitting soundtrack to the film, then the film theatre attendee may select the film, because they like the soundtrack (Marshall & Cohen, 1988:104). Boltz (2004:1194) focused on the cognitive processing of film and music soundtracks. The soundtrack helps with the “perception, interpretation and the remembering” of the film theatre attendee. If the perception of the film is good then they will choose the film based on that perception (Boltz, 2004:1194). Xu and Goonawardene (2014:5) did a study on attendees to see whether the soundtracks of films matter to them. They found that if a song in the film is a very familiar song, it will help the film to get higher ratings from the attendees as well as larger revenues. If existing songs are used that the attendee is interested in, they will search the songs long before the film is released and want to watch the film in the opening week (Xu & Goonawardene, 2014:5).

2.5.10 Quality of the camera work of films

The impact of movie advertising was the focus of Elberse and Ananad’s (2007:319) article. If the film is of poor quality, then the film theatre attendee will not view the film, was one of the impacts that were found that influence the attendee (Elberse & Anand, 2007:341). Werck and Heyndels (2007:25), as mentioned in 2.5.3, in their study focused on the demand for characteristics and traditional deterrent for Flemish theatre attendees. The quality of the camera work reflects the budget used to make the film, because low budget films have poor camera work (Werck & Heyndels, 2007:39). The quality of the productions helps to determine the demand there will be for the production (Borgonovi, 2004:1875). This was one of the characteristics that Borgonovi (2004:1875) identified in the study.

2.5.11 The overall quality of films

Gemser, Van Oostrum and Leenders (2007:50) did a study on how important the role is that critics play in the decision-making of the film theatre attendees, which was reiterated in the study of Willis and Snowball (2009:167) on the characteristics of live theatre productions that influence the consumption choices of the attendees. The quality of a film is a complex subject. The quality of the film cannot be determined prior to production, because the quality of the film can only be known after the film is seen by the film theatre attendee (Gemser *et al.*, 2008:26; Willis & Snowball, 2009:172). The quality and demand of the production can be considered by looking at how the production did financially in the previous year. If the production was popular

and made a large profit, it can be seen as a quality theatre production (Urrutiaguer, 2002:199). Hume *et al.* (2007:136) focused on the marketing efforts to get the attendees to return to the theatres. The theatre attendee will look at the overall experience he/she receives at the theatre (Hume *et al.*, 2007:136). Grisolia and Willis (2011:3989) focused in their study on the preference and the demand the live theatre attendees have. The live theatre attendees' perception about quality needs to be understood prior to the consumption of the production (Grisolia & Willis, 2011:3989). The theatre production needs to live up to the live theatre attendees' expectations, because they have spent time and money to watch the production (Grisolia & Willis, 2011:3989). According to Throsby (1983), who focused on the attendees' perception of quality, found that quality plays a very important role in the demand to watch a film.

According to Willis and Snowball (2009:172), the quality of the film is the first aspect considered before any other aspects. Tourism consumption and the imagination of money was the focus of the study of Desforges (2001:357). They found that the 'high earners' are more worried about the quality of the productions than the price of the tickets (Desforges, 2001:357). Scheff (1999:26), who focused of the factors that influence ticket purchasers (subscription and single) at performing arts organisations, found that the quality of the performance is listed as one of the first aspects the theatre attendee considers when deciding to purchase a ticket (Scheff, 1999:26). In the study of Herlina (2012:50), the focus was on the understanding of the attendees' decision-making for films. It was found that the use of animation, 3D and special effects in the film will boost the film theatre attendee's interest in the film (Herlina, 2012:549).

2.5.12 Preference for a specific genre in films (e.g. comedy, drama, action)

There are three different categories of genres. The categories are as follows: action-oriented (action, horror, thriller and science fiction) films, light (comedy and romance) films and serious (drama, classics and documentary) films (Hall, 2005:385; Hsu, 2006:431; Moon, Bergey & Lacobucci, 2010:113). The genre can be seen as the most important factor influencing the expectation of the film, because the genre is the aspect that needs to be liked by the film theatre attendee. Finsterwalder *et al.* (2012:593) focused on how film trailers influence the expectations that consumer has for films in New Zealand. They found that if they dislike the genre, they will not be likely to watch the film (Finsterwalder *et al.*, 2012:593). Film theatre attendees that are particularly influenced by word-of-mouth and reviews are more interested in drama (Grisolia & Willis, 2011:3997). Chang and Ki (2005:250) focused on developing a framework to help classify and develop predictors of box office films. Delmestri *et al.* (2005:992) focused on two key dimensions of film success, and Grisolia and Willis (2011:3397) focused in their study on the preference and the demand the live theatre attendees have. They identified comedy as the

genre that is mostly chosen by film theatre attendees and that generates the most revenue for the industry (Chang & Ki, 2005:2600; Delmestri, *et al.*, 2005:992; Grisolia & Willis, 2011:3397). Pangarker and Smit (2013:47) focused on eight explanatory variables that were identified from previous studies to help with the explanation of the revenue. According to them science fiction and horror are seen as extremely popular by viewers (Pangarker & Smit, 2013:48). Genres can be different for different age groups, countries or genders. Neelamegham and Chintagunta (1999:137) developed a model to help with the forecasting of new products in films that are shown domestically and internationally and found that thrillers are the most popular genre and romance as the least popular genre for film theatre attendees.

Moore (1968:71) did a study on the American theatre attendees and found that consumers who are not regular theatre attendees would rather watch musicals than any other genre. Moore (1968:71) also found that people would rather watch comedies and musicals than dramas. It was found that the consumer's genre preference was different at different theatres. The demand level for live theatre was the focus of Corning and Levy's (2002:217) study. It was found that the first theatre's consumers preferred musicals and the other theatre's consumers preferred comedies (Corning & Levy, 2002:233). Willis and Snowball (2009:181), whose study focused on the characteristics of live theatre productions that influence the consumption choices of the attendees, found that older age groups are less likely to choose comedy and drama. Bagella and Becchetti (199:251) focused on the different determinants that had an influence on theatre attendees in Italy. The younger age groups are more likely to choose dramas. In Italy, they prefer to watch comedy more than any other genre (Bagella & Becchetti, 1999:251). The study done by Gazley, Clark and Sinha (2011:859) focused on the decision-making process of film theatre attendees in New Zealand. In the article of Gazley *et al.* (2011:859), it was found that there are three genres that have a significant effect on the film theatre attendees' decision-making process. The genres are as follows: comedies (this genre is seen as the most popular), horror (the least popular genre to be chosen) and drama (Gazley *et al.*, 2011:859). Young people are interested in a wide range of productions. This was one of the aspects found in the study of Taylor *et al.* (2001:151) that focused on increasing the participation of young attendees in the arts. Hoffman and Schwender (2007:483) focused on the cinema and film preference of older German adults and found that men were more likely to choose action and adventure films than women were.

2.5.13 Films related to my culture

The public support of the arts in developing countries was the study done by Snowball (2005:118) at two different arts festivals in South Africa. According to Snowball (2005:118), if the theatre attendees know that the production is specific to their culture and that the film will promote their culture then the film will be viewed. The study by Ateca-Amestoy (2008:129) focused on the estimation of a model of theatre participation. In the study, it was found that some of the theatre attendees do not recognise a film as a cultural event or do not know what a cultural event is, and therefore they will not choose the film that is specific to their culture (Ateca-Amestoy, 2008:129). According to Fernández-Blanco and Prieto-Rodríguez (2003:146), who focused on Spain to help build a stronger national film industry, film theatre attendees do not have high cultural motivation to watch films that are specific to their cultures.

2.5.14 Films touch me emotionally

According to Jacobs, Manstead and Fischer (1999:424), who focused on the relationship there is between social motives, emotional feelings, and smiling, found that the emotional feeling can come from two aspects, social or cultural. Tan (1994:9) focused on the effect the film has emotionally on the attendees. The film story can be an emotional trigger for the film theatre attendee (Tan, 1994:9). The theatre attendee will watch a comedy just to laugh at the show. Hume *et al.* (2007:136) focused on the marketing efforts to get the attendees to return to the theatres. This will help the theatre attendee to get an emotional outcome from the laugh (Hume *et al.*, 2007:141). The study by Wohlfeil and Whelan (2006:2) focused on the film consumption of attendees, but more specifically on the film *Pride & Prejudice*. It was found that the film was good for the film theatre attendee's emotional well-being (Wohlfeil & Whelan, 2006:21). Hoffman and Schwender (2007:489) focused on the cinema and film preference of older German adults. They found that it made the attendees' emotional well-being greater after watching the film. The life situation has an influence on the respondent's choice of film (Hoffmann & Schwender, 2007:489). Fischhoff (1998) focused on the attendees' favourite films, film genres and the elements that contribute to the attendees' film appreciation and found, as an exception, that there are film theatre attendees who will not be emotionally touched by the film in any way. Cuadrado and Mollà (2000:56-57) focused on analysing the cinema attendee's profile from the perspective of marketing. It was found that live theatre attendees visit the theatre to watch a production where they can feel that the production touches their emotions and, if it does, it will motivate the attendee to visit more productions in that year (Cuadrado & Mollà, 2000:56).

2.5.15 The general ticket price of films

The impact on demand for the characteristics and the traditional determinants for the Flemish theatre was investigated in the study by Werck and Heyndels (2007:25). One of the aspects that influenced the attendees, was that the ticket price can affect the demand significantly (Werck & Heyndels, 2007:39). Scheff (1999:26) focused on the factors that influence ticket purchasers (subscription and single) at performing arts organisations and found that the price also plays a role in the attendee's decision to purchase the ticket (Scheff, 1999:26). Corning and Levy (2002:232) focused on the demand level for live theatre. When the price of subscriptions rises, but the price of a single ticket stays the same, the subscription holder will rather purchase the single ticket than use the subscription (Corning & Levy, 2002:232). The quality and demand for the theatre were the focus of the study by Urrutiaguer (2002:199). The price of the ticket itself can be seen as an indicator of the quality of the theatre performance: the more expensive the ticket, the higher the theatre attendee will think the quality of the production will be (Urrutiaguer, 2002:199). Moe and Fader (2009:85) focused on the effect that advanced purchasing and the price have on the attendees' purchase behaviour. They found that if the tickets are less expensive if bought earlier, then the ticket price will play a significant role in the decision to buy the ticket well in advance to get it at the cheapest price available (Moe & Fader, 2009:84). The key factors that contribute to arts festival ticket purchases were the focus of Botha, Viviers and Slabbert's (2012:22) study. The ticket price is the first aspect considered if the family is large and the income is low (Botha, Viviers & Slabbert, 2012:24). According to Akdede and King (2006:226), who focused on the demand of live theatre mostly in developed and less developed cities, found that the consumers of more developed cities are less price sensitive due to the higher income they receive.

The article of Colbert (2003:30) focused on the entrepreneurship and leadership in marketing the arts. According to Colbert (2003:36), an increase in the price of the tickets will not always decrease the demand of the theatre. Colbert (2003:36) classified the art attendees into groups. The groups are as follows: 'high earners' and 'seniors and students'. The high earners are not price sensitive and they will pay a premium to have a flexible subscription, but the seniors and students are price sensitive. The seniors and students are more open to pricing options. Colbert (2003:36) said that if the risk of wasting money and time on the film exists, the film theatre attendee will be more sensitive to the price of tickets. Desforges (2001:357) focused on the tourism consumption and more specifically the money. They said that the 'high earners' want to know the quality of the theatre performance and they do not care much about the price of the ticket. The focus of the study done by Taylor, Owen, Bell and Withnall (2001:143) was on increasing the participation of young attendees in the arts. According to Taylor *et al.* (2001:143),

pricing is very important for young people and they are very interested in discounts. Young people are very price sensitive when they buy tickets for the theatre (Taylor *et al.*, 2001:146).

2.5.16 The standard and quality of the film theatres (e.g. sound quality, air-conditioning)

Hume *et al.* (2007:136) focused on the marketing efforts to get the attendees to return to the theatres. Research has found that theatre attendees will look at the overall quality of the experience received at the theatre. The overall quality consists of the following: credence qualities, tangible and intangible (Hume *et al.*, 2007:136). An Arts Audience Experience Index that can be used to test the attendees' experience of quality was the focus of the study by Radbournea, Glowb and Johanson (2010:319). The theatre attendees will visit a place they know and they find comfortable to their taste. For example, the attendee would not attend the theatre if it is larger or the quality is not that good (Radbournea *et al.*, 2010:319). Smythe *et al.* (1953:225) focused on art theatre attendees to look at what they prefer in theatre production and Cuadrado and Frasset's (199:257) study focused on the profile of attendees from a marketing perspective. The qualities of the film theatre (the seats, screen, sound and image) are of high importance for the film theatre attendee (Smythe *et al.*, 1953:225; Cuadrado & Frasset, 1999:264).

Grisolía and Willis (2011:3987) focused in their study on the preference and demand the live theatre attendees have. According to Grisolía and Willis (2011:136), high society classes will only attend high quality theatres, but for the middle class and lower class theatre attendees, this will have no effect. Wohlfeil and Whelan (2006:2) focused on the film consumption of attendees, but more specifically on the film *Pride & Prejudice*. The following was found: film theatre workers need to be friendly and let the film theatre attendee feel like a valued customer (Wohlfeil & Whelan, 2006:15). The economic study of theatre demand was the focus of Lévy-Garboua and Montmarquette (1996). This will make their film theatre experience more memorable and they will revisit. The past experience at the theatre can be an aspect that is first to be considered (Lévy-Garboua & Montmarquette, 1996). A guide for ticket pricing for the entertainment industry was the focus of the study of Courty (2000:177). The venue needs to be set up as such that all the consumers that go to see the theatre production can hear and see, otherwise the consumer will rather want to experience it on a nearby television (Courty, 2000:177). Urrutiaguer (2002:198) focused on the quality and demand for the theatre. Borgonovi (2004:1875) focused on the characteristics that influence attendees at performing arts events. Quality plays a large role in the demand of the performing art attendance, as well as the reputation of the venue where the production is shown. If the reputation is high, more attendees will visit the theatre (Urrutiaguer, 2002:198; Borgonovi, 2004:1875). According to Chuu *et al.* (2009:217), who focused on art film lovers versus commercial film viewers, found that art film lovers do not see

the movie theatre standards and quality as a primary concern when they choose a theatre, but commercial viewers want good sound, comfortable seats, good bathrooms, etc. Grisolia and Willis (2001:33992) stated in their article that the venue plays a very important role. Some venues are preferred because the venue is better. If the venue is not better in the attendee's eyes, the venue will be less popular (Grisolia & Willis; 2001:33992).

2.5.17 The general accessibility of the film theatres

Cuadrado and Frassetto's (1999:257) study focused on the profile of attendees from a marketing perspective. The film theatre needs to be easily accessible for the film theatre attendee; this is a very important aspect that Cuadrado and Frassetto found (1999:264). Borgonovi (2004:1871) focused on the characteristics that influence attendees at performing arts events. In this study, it was found that distance plays a role when travelling to a venue to watch a production (Borgonovi, 2004:1875). The study by Choo *et al.* (2009:212) focused on art film lovers and commercial film audiences to see how these two groups are different from each other. Choo *et al.* (2009:225) found that commercial film viewers see parking as a very important factor. The art film lovers are more tolerant towards less ideal theatre conditions than the commercial film viewer is (Choo *et al.*, 2009:218). According to Boerner, Moser and Jobst (2011:889), who focused on the satisfaction of theatre attendees, it was found that the service quality is not seen as a significant factor for the theatre respondents.

2.5.18 Efficiency and user-friendliness of the ticketing systems via the internet

How the internet changed the way in which organisations do business was the focus of Olson and Boyer's (2005:77) study. The internet is a fast and effective way to get the theatre tickets that attendees want (Olson & Boyer, 2005:77). Lin and Huang (2006:1201) focused on an internet blog and why the internet blog has so many visitors. They found that the internet is a more effective way to get the tickets, because the attendee can purchase the ticket at anytime and anywhere at the time that best suits him/her (Lin & Huang, 2006:1203). According to Cuadrado and Frassetto (1999:264), whose study focused on the profile of attendees from a marketing perspective, the young attendee has a low interest in the seat reservations that can be made on the internet. Entrepreneurship and leadership in marketing the arts were the focus of the study of Colbert (2003:30). Large segments of the markets that visit the theatres want to buy their tickets any time of the day and any day of the week (Colbert, 2003:38). The study by Choo *et al.* (2009:221) focused on art film lovers versus commercial film viewers. Choo *et al.* (2009:225) found that art film lovers are more tolerant towards facilities that are not that good than are commercial viewers who want good facilities.

2.5.19 Accessibility of the ticketing systems/service at the film theatres (Ster-Kinekor or Nu Metro)

The segmentation of film theatre attendees was the focus of Cuadrado and Frassetto's study. They primarily focused on young film theatre attendees. The social group that they identified in their study is more demanding about the facilities and service provided by the film theatre (Cuadrado & Frassetto, 1999:264). Voss and Cova (2006:201) focused on how gender differences influence the satisfaction of the theatre attendees. They found that functional quality is assessed by theatre respondents. Functional quality is seen as interaction with the person who sells the tickets at the theatre and the nature of the interaction (Voss & Cova, 2006:204). One of the characteristics that Borgonovi (2004:1874) identified in his study was the ease of getting a ticket to watch a production; this will help the attendee to enjoy the production more (Borgonovi, 2004:1874). Chiu *et al.*'s (2009:218) study focused on whether art film lovers have different film consumption patterns than commercial film attendees. From the study, it was found that art film lovers are more tolerant towards conditions that are not ideal than are commercial film viewers. In the study by Jobst and Boerner (2011:50), they suggested the first integrative model of customer satisfaction in opera to make the gap that currently exists in the opera literature smaller. To the opera attendees who visit the theatre, the service quality does not matter as much as for other theatre attendees (Jobst & Boerner; 2011:67)

2.5.20 The range of timeslots of films

The focus of Aguiar and Hurst (2007:970) was the location of leisure time over a decade. The timeslots play a large role in the decision-making of film attendees because, if the attendee has friends that will watch the film at the same time, they must be able to find a suitable slot that suits all their schedules, because nowadays less leisure time is available (Aguiar & Hurst, 2007:970). The best timeslots, screens and dates are chosen by the Hollywood major that controls the distribution of the films. In the study by Fernández-Blanco and Prieto-Rodríguez (2003:142), they focused on Spain to help build a strong national film industry. This means that more international films are watched because of the greater number of timeslots, screens and dates (Fernández-Blanco & Prieto-Rodríguez, 2003:154). The study by Willis and Snowball (2009:167) focused on the characteristics of live theatre productions that influence the consumption choices of the attendees. It was found that timeslots are more important for high income earners than for students and seniors, since the high income earner usually has less leisure time, whereas for students and seniors this is less important (Willis & Snowball, 2009:171). The study's understanding of the attendees' decision-making pertaining to films found that the film's timeslot needs to be suitable to fit into the film theatre attendee's schedule (Herlina, 2012:549).

2.5.21 The fact that films have received awards

If the film/theatre production has been nominated for an award, more revenue will be made by the film/theatre production. According to Boyle and Chiou (2009:66), who focused on the Broadway productions and Tony awards, it was found that if the production is nominated for an award, the production will be more popular with theatre attendees. Eight explanatory variables that were identified from previous studies to help with the explanation of the revenue were the focus of Pangarker and Smit's (2013:47) study. They found that if the film received an award it receives greater revenue than merely being nominated (Pangarker & Smit, 2013:54). Litman (1983) focused on the uncertainty and unpredictability associated with investing in films. Dodds and Halbrook (1988) and Nelson, Donahue, Waldan and Wheaton's (2001) studies focused on what an Oscar is worth for films. Terry, Butler and De'Amound (2005) focused on examining the determinants for box office revenue. Lastly, the study by Pangarker and Smit (2013:47) focused on variables that were identified from previous studies to help with the explanation of the revenue. Theatre productions are also more popular if they have received an award. It was found that with every award, the film's revenue increases by 23% (Litman, 1983; Dodds & Holbrook, 1988; Nelson *et al.*, 2001; Terry *et al.*, 2005; Pangarker & Smit, 2013:54). If the film that is the first of a series gets an award, the award will have positive effects on the rest of the series (Pangarker & Smit, 2013:55). They also focused on what impact the different awards have on the film theatre attendees (Gemser, Leenders & Wijnberg, 2008:26). The awards the film receives are a symbol of quality and this helps the consumer to make his/her choice of film (Gemser, Leenders & Wijnberg, 2008:26). The effects that Oscar nominations and awards have on the film's financial success were the topic of Dechert *et al.*'s (2005:159) study. Awards can be an influencer because, when an award is received, the people in the movie industry talk about the film and the media writes more about the film (Dechert, Adjamah & Pauly, 2005:161).

According to Dechert *et al.* (2005:172), who focused on the effects that Oscar nominations and awards have on the film's financial success, attendees watch films often and therefore they will not only watch the winners of the awards but all the films nominated for the awards. Attendees are exposed more to the film when it receives an award. Predicting the movie grosses was the focus by the study of Simonoff and Sparrow (2000:18). Even if the film is only nominated for an award, it will receive higher revenue from all the attendees who visit the theatre for the film, just based on the nomination (Simonoff & Sparrow, 2000:23; Dechert *et al.*, 2005:172). Chang and Ki (2005:250) focused on developing a framework to help classify and develop predictors of box office films. Some of the films that receive awards only receive them long after the film has been showed in the theatres and will therefore not have a significant impact on the decision-making of the film theatre attendee (Chang & Ki, 2005:253).

The South African film industry has its own set of awards given to the national films produced in South Africa. The *kykNET Fiestas* offer awards to the best in the South African theatre industry (Anon, 2014a). The *Silwer Skerm Fees* gives awards to the best films in the South African film industry (Anon, 2014a)

2.5.22 Enjoying an film and wanting to view the sequel / follow-up

To develop a framework to help classify and develop predictors of box office films was the focus of the study of Chang and Ki (2005:250). They found that the follow-up of a film or the sequel (follow-up) is seen as a brand extension, because it is another film that is strongly associated with the original (Chang & Ki, 2005:250). Pangarker and Smit (2013:47) focused on eight explanatory variables that were identified from previous studies to help with the explanation of the revenue. The film theatre attendee is more likely to watch the follow-up, because he/she already knows the base of the first film or whether the first film received an award (Eliashberg *et al.*, 2006:642; Pangarker & Smit, 2013:55). Simonoff and Sparrow (2000:18) focused on predicting movie grosses. If the film is considered a success, the film attendee will watch the follow-up of the film. The follow-up is usually watched and performs better when the first film was a success and the theatre attendee enjoyed the film (Simonoff & Sparrow, 2000:18). How different reviews from critics, amateur communities as well as attendees themselves influence the attendees was the focus of the study done by Moon *et al.* (2010:119). According to Moon *et al.* (2010:119), to make a follow-up of the first film is seen as an investment, because the film attendee is then committed to watch the follow-up and it can become a long-term success (Moon *et al.*, 2010:119).

The follow-up of a film rarely does as well as the first film (Simonoff & Sparrow, 2000:19). If the first film was good, the market that watched the film will watch the follow-up, because the expectations were set in the first film and the market's interest was already captivated by the film (Collins, Hand & Snell, 2002:346). This was found in the study by Collins *et al.* (2002:343), who evaluated whether commercial film performance can be forecasted.

2.5.23 Word-of-mouth about films

Increasing the participation of young attendees in the arts was the focus of a study and they found that word-of-mouth is the most frequently used source of information for young people (Taylor *et al.*, 2001:147). Word-of-mouth can be seen as an informal communication medium with family and friends, etc. (Liu, 2006:74). Eliashberg and Shuagan's (1997:68) study focused on whether the film critics were influencers or predictors for the films that were listed. Slack, Rowley and Coles (2007:46) focused on the different channels that were used in the decision-making process, specifically on the ticket purchase behaviour of theatre attendees at a festival.

Liu (2006:74) focused on how word-of-mouth influences the box office reviews. Chakravarty *et al.* (2010:184) focused on the effects that online word-of-mouth and the reviews by film critics' influence the attendees' motivations of the films that will soon be released. Faber *et al.*'s (1988) study focused on the comparison of popular and art film attendees. Lastly, the study by Neelamegham and Jain (1999:373) developed an econometric model and analysis. From all the studies just mentioned, it can be seen that word-of-mouth plays a major role in the decision-making process to purchase a ticket for the film (Eliashberg & Shugan, 1997; Faber, O'Guinn & Hardy, 1988; Neelamegham & Jain, 1999; Slack, Rowley and Coles, 2007:53). Word-of-mouth is a strong influencer and is an important attribute for the attendee to watch the film (Eliashberg & Shugan, 1997:70; Liu, 2006:74; Chakravarty, Liu & Mazumdar, 2010:186). The attendee will pay attention to other attendees' word-of-mouth of the film before he/she chooses a film he/she wants to watch (Chakravarty *et al.*, 2010:185).

Moul (200:859) focused on how to measure the impact of word-of mouth and applied it to the US film theatre. It was found that word-of-mouth can show the attendee the quality of the product or service before he/she purchases it (Moul, 2007:860). Word-of-mouth is seen as a trustworthy source of information about the film (Liu, 2006:74). Word-of-mouth is most active in the week prior to the release of the film and then the word-of-mouth rapidly decreases after a few weeks (Liu, 2006:87; Moul, 2007:889). Word-of-mouth can be used to forecast how the film will be and this can help the cinemas to plan beforehand on what screen to show the film (Liu, 2006:87). If the word-of-mouth is negative, the attendee will put greater weight on the word-of-mouth than on a positive word-of-mouth (Chakravarty *et al.*, 2010:186).

According to Corning and Levy (2002:232), who focused on the demand level for live theatre, they found that at the theatre of a festival, consumers were not influenced at all by the critics' reviews. The study done by Gazley *et al.* (2011:859) focused on the decision-making process of film theatre attendees in New Zealand. Friends were identified in the study by Gazley *et al.* (2011:859) to influence the film theatre attendee more than critics can influence their decision to watch a film (Gazley *et al.*, 2011:859). Smythe *et al.* (1953:35) looked at a portrait of art theatre attendees. The art film audiences are more influenced by critics than the less regular film viewers who are more influenced by personal critics, for example friends or family (Smythe *et al.*, 1953:35). Slack, Rowley and Coles (2007:53) also found that female attendees use word-of-mouth more than male attendees do. The study by Chuu *et al.* (2009:221) focused on the art film lovers versus the commercial film viewers. They found that film lovers only need word-of-mouth to decide on which film to watch, because this is one of the most popular marketing mediums. Grisolia and Willis (2011:3995) stated in their article that men have more trust in positive word-of-mouth with their choice of a theatre production than do women, where women

have more trust in negative word-of-mouth. The study by Cuadrado and Mollà (2000:56-57) focused on analysing the cinema attendees' profile from the perspective of marketing. Cuadrado and Mollà (2000:56) stated that word-of-mouth was one of the sources of information about the live performing arts that the attendee looked at before choosing a ticket.

2.5.24 Posters and billboards of films

Lee and Han (2006:126) had questions about how Hollywood makes more money than foreign films and remains stable. They found that the advertising of the theatre production helps to promote the service (Lee & Han, 2009:126). The demand for live theatre was the focus of the study by Akdede and King (2006:219). It was found that advertising for the film needs to have considerable resources to help to inform the audience about the theatre production that will be shown (Akdede & King, 2006:230). The advertising needs to be conducted before the first theatre production of the piece is shown to make sure the theatre attendee is aware of the date it starts. Gazley *et al.* (2011:859) focused on the decision-making process of film theatre attendees in New Zealand and found that posters are not preferred when deciding on the purchasing of tickets. The focus of the article by Chuu *et al.* (2009:226) was art film lovers versus commercial film viewers. According to Chuu *et al.* (2009:226), less marketing can be done for the art film lovers, but there is a need to spend money on advertising for the commercial viewers, because they respond to such marketing.

The focus of Elberse and Anand's (2007:341) study was on the impact that advertising has on the film theatre attendees. They found that if the film is advertised prior to the film being screened, it will be positive and set an expectation for the film theatre attendee (Elberse & Anand, 2007:341). If the film seems to be of low quality, then there will be a negative return on investment for the marketing (Elberse & Anand, 2007:341). The consumer will then know not to watch the film, because of the low quality. Advertising plays a role in the follow-up of a film and will be a great influencer to watch the film (Eliashberg *et al.*, 2006:642). Herlina (2012:50) focused on the understanding of the attendees' decision making to watch films. One of the findings was that the film theatre attendee will look at the publicity of the film before choosing to see it (Herlina, 2012:549). In the study by Taylor *et al.* (2001:148), they focused on increasing the participation of young attendees in the arts and found that posters are seen as the second most popular form of promotion for the theatre; half of the attendees found that posters provide useful information.

2.5.25 Trailers/previews of the films

How film trailers influence the expectations the consumer has for films in New Zealand was the focus of the study by Finsterwalder *et al.* (2012:590). Trailers can be seen as the marketing medium that is the most effective in the film industry (Finsterwalder *et al.*, 2012:590). The decision-making process of film theatre attendees in New Zealand was the focus of the study by Gazley *et al.* (2011:859). Trailers are one of the influencers that were found by Gazley *et al.* (2011:859), because the consumer gets a feeling of what they will experience in the film. Rotfeld (2006:480) looked at the reaction attendees of the United States cinemas have towards advertising. It was found that if the film attendee is interested in a film based on a trailer they viewed, they will search for more information on the film that was marketed (Rotfeld, 2006:481). The trailer will be watched by the theatre attendee to see the content of the film, which was one of the findings that were found in her study that focused on the understanding of the attendees' decision-making pertaining to films (Herlina, 2012:549).

2.5.26 Information about films on websites

Colbert (2003:30) focused on the entrepreneurship and leadership in marketing the arts. It was found that the internet can be seen as a cheap, easy and fast way to spread the word, for example of a film release (Colbert, 2003:38). Duan, Gu and Whinston (2008:5) focused on the influence that online reviews have on film theatre attendees. They found that any consumer can offer word-of-mouth to millions of internet users. It is no longer just the media or large businesses that have access to the internet (Duan *et al.*, 2008:1007). How different reviews from critics, amateur communities as well as attendees themselves influence the attendees was Moon *et al.*'s (2010:183) article's focus. The internet today helps the film attendee to find information about films with minimal effort. Moon *et al.* (2010:109) found this as one of the aspects that influence the attendees. Chakravarty *et al.* (2010:184) focused on the effects that online word-of-mouth and the reviews by film critics influence the attendees' motivations towards the films that will soon be released. One of the aspects that they found was that online communication is a medium that helps to get word-of-mouth out to the potential attendees with low cost and minimal effort (Chakravarty *et al.*, 2010:185).

The internet has become a medium that the attendee will visit to get the information about the film they want to watch or the DVD they want to rent. Here are three of the most popular websites for entertainment-related products that the film viewer will visit before deciding to watch the film or purchase it: movies.yahoo.com, IMDB.com and rottentomatoes.com (Chakravarty *et al.*, 2010:195). The effects that Oscar nominations and awards have on the film's financial success were the topic Dechert *et al.* (2005:159) focused on. In the study, it was found that box office, as an information search engine, plays a role in the search, because of

the rating that can be given to the films (Dechert *et al.*, 2005:160). The demand for live theatre in developed and less developed cities was the focus of the study by Akdede and King (2006:219). One of the findings was that smaller cities need to be informed about theatre productions (Akdede & King, 2006:230). They need to know when it is, where it will be shown and what it costs to make sure they can attend the production when it is first released or when they have leisure time (Akdede & King, 2006:230).

Young film theatre attendees will be more likely to search for the latest information about a film on the internet (Duan *et al.*, 2008:5). The different channels that were used in the decision-making process specifically on the ticket purchase behaviour of theatre attendees at a festival were the focus of Slack *et al.* (2008:53). According to Slack *et al.* (2008:53), the internet is an important place for information searches. The internet can be seen as one of the mediums that is the most important influencer for the attendee when choosing the film (Slack *et al.*, 2007:53). The study by Eliashberg and Shugan (1997:68) focused on whether the film critics were influencers or predictors for the films that were listed on box office. D'Astous and Touil (1999:678) focused on the attendees' evaluation of films based on critics' reviews; and lastly, Liu (2006:74) focused on how word-of-mouth influences the box office review at some points in the movie's lifetime. All the studies found that the attendee takes word-of-mouth from a familiar and credible source, which can be any of the social networks (Eliashberg & Shugan, 1997:71; D'Astous & Touil, 1999:689; Liu, 2006:74).

2.5.27 Radio interview/discussions of films

The study by Akdede and King (2006:219) focused on the demand from the less developed cities, whereas Chuu *et al.*'s (2009:212) study focused on the art film lovers and commercial film audience to see how they differ from each other. The press can conduct radio interviews and have conversations about the productions to get theatre attendees in the less developed cities to know about the productions and to visit the theatres (Akdede & King, 2006:230). Potential film viewers need to be well informed to make sure they will come to see the films as well as providing information about the film for the art film lovers, because they want to learn more about the film before viewing it (Chuu *et al.*, 2009:227).

2.5.28 Television interviews/discussions of films

Beeton (2005:8) focused on how film tourism television can influence the household, because the average household watches television between two and three hours a day. Akdede and King (2006:219) focused on the developed cities as well as less developed cities' demand for live theatre. The press can conduct television interviews and have conversations about the productions to get the theatre attendees in the less developed cities to know about the

productions and to visit the theatres (Akdede & King, 2006:230). The movie consumption as a private-lived experience was examined because attendees at films enjoy watching it for different reasons (Wohlfeil & Batat, 2009:372). In the study, the attendee learnt about the film in a talk show that was on television, which informed him/her about the film and he/she began to search for more information (Wohlfeil & Batat, 2009:374). D'Astous and Touil (1999:678) wanted to conduct a study that focused on the attendees' evaluation of films based on critics' reviews. They found that talk shows play a role in informing the attendee about the film to help him/her to search for more information about the film. A decision to watch the film will be made after two or more conversations about the film have been made (D'Astous & Touil, 1999:689). Rotfeld's (2006:480) study looked at the reaction attendees of the United States cinemas have towards advertising. However, interviews and conversations can be too long, or give too much of the story away so that the consumer will not watch the interview or conversation to get information about the product or service. Therefore, this will not play a role in the decision-making process for some of the attendees (Rotfeld, 2006:481).

2.5.29 Written reviews in newspapers and magazines about films

Austin (1986:124) focused on the motives the attendees have to watch the film/theatre piece and stated that newspapers can be seen as an important form of information for the film theatre attendee. Eliashberg and Shugan's (1997:68) study focused on whether film critics were influencers or predictors for the films that were listed on box office, whereas Gemser, Van Oostrum and Leenders (2007:50) focused on how important the role is that critics play in the decision-making of the film theatre attendees. The *Wall Street Journal* said that one third of the attendees to theatres are choosing the production after a review was read (Eliashberg & Shugan, 1997:71). Newspapers are seen as a better source, because they are distributed daily, whereas magazines are distributed weekly or monthly (Gemser *et al.*, 2007:50). Film reviews were the focus of the study by Reinstein and Snyder (2005:40) to identify how the attendee's purchase behaviour was influenced. Positive reviews have an influence on attendance during the first week the film is released (Reinstein & Snyder, 2005:50). Eliashberg and Shugan (1997:75) and Gemser *et al.* (2007:57) found that critics are predictors of the film's demand, but do not influence the film's performance at the box office. Written reviews can be a guideline for the attendee to read and to decide to watch the film (Gemser *et al.*, 2008:28). Fifty percent (50%) of the public at a European arts festival had chosen a certain film because of the written review they had read (Gemser *et al.*, 2007:47). Theatregoers in the study by Urrutiaguer (2002:198), which focused on the quality and demand for the theatre, said that they will choose reviewed productions to decide on which production to watch. The preference and demand for live theatre attendees were the focus of the study done by Grisolia and Willis (2011:3988). Reviews have powerful impacts on the choice made by the attendee to watch a film or live

theatre production and men are more trusting of reviews to get information of theatre productions than women are (Grisolía & Willis, 2011:3992).

The demand for live theatre was the focus of the study by Akdede and King (2006:219). The written review can, in this case, be seen as the most important influencer for attendees. Smaller cities need to be informed beforehand about the productions that will show at the theatre to make sure that customers can attend the productions when they start showing (Akdede & King, 2006:230). Scheff (1999:26) focused on the factors that influence ticket purchasers (subscription and single) at performing arts organisations. The short-term single ticket buyers are most influenced by what the media says about the theatre production (Scheff, 1999:20), but the theatre attendees that are more familiar with the American Conservatory Theatre are no longer influenced by experts' opinions (Scheff, 1999:20). Cuadrado and Mollà (2000:56-57) focused on analysing the cinema attendees' profile from the perspective of marketing. They found that one of the main sources of information used by attendees to live theatre productions is the newspaper (Cuadrado & Mollà, 2000:56-57).

2.5.30 Films offer good entertainment

Scheff (1999:26) focused on the factors that influence ticket purchasers (subscription and single) at performing arts organisations. They found that the attendee wants to enjoy the production when he/she purchases a ticket. The enjoyment is just as important as the price the attendee pays to see the production (Scheff, 1999:26). Cuadrado and Frasset's (199:257) study focused on the profile of attendees from a marketing perspective. It was identified that when a social group considers going to the cinema as a form of entertainment, the reasons can be to have a reason to go out, to be with their friends or a partner, or to have an interesting topic of conversation (Cuadrado & Frasset, 1999:264). Faber *et al.*'s (1988) study focused on the comparison of popular and art film attendees, whereas Chuu *et al.* (2009:223) focused on art film lovers versus commercial film attendees to the film theatre. The commercial film audience watches a film because the film is seen as good entertainment to the viewer and can also be seen as a way to pass time (Faber *et al.*, 1988; Chuu *et al.*, 2009:224). According to Cuadrado and Mollà (2000:56), who analysed the cinema attendees' profile from the perspective of marketing, entertainment is seen as one of the most important reasons why attendees of live theatre performances visit the performance. According to Woosnam, McElory and Van Winkle (2009:505), values and motivations influence the attendees to attend festivals and special events. It was found that attendees wanted the entertainment to have value for them when they watch the film.

2.5.31 To enjoy films with family/friends

Young (2002:447) looked at how the films the attendees watch had an influence on their everyday life. One of the attendees stated that watching a film with family can be seen as a bonding time with the family (Young, 2000:462). Radbournea *et al.* (2010:307,318) developed an Arts Audience Experience Index that can be used to test the attendees' experience of quality; one of the aspects that influenced them was to attend the theatre production with their friends. According to Cuadrado and Frasquet (1999:261), more than half of the young attendees are more likely to watch films with their friends than a relative, but will almost never watch a film alone. The study by Cuadrado and Frasquet focused on the attendees' profile from a marketing perspective (Cuadrado & Frasquet, 1999:257). The movie consumption as a private lived experience was examined because attendees at films enjoy watching it for different reason (Wohlfeil & Batat, 2009:372). Wohlfeil and Batat (2009:375) found that the film theatre attendee wanted to watch the film alone, because the attendee wanted to enjoy the film and did not want to chat with friends during the film. They wanted to be focused just on the film and did not want distractions. Cultural activities are seen as more enjoyable when the attendee is in a social situation (Frateschi & Lazzaro, 2008:2) Their study focused on the preferences and characteristics that married persons have when they have cultural consumption (Frateschi & Lazzaro, 2008:2).

Herlina's (2012:50) study focused on the understanding of the attendees' decision-making pertaining to films. The most important factor for the film theatre attendee at the film theatre is to be with his/her friends, because films are seen as a social activity and the film choice will be influenced by the group (Herlina, 2012:54). The study by Chuu *et al.* (2009:221) focused on art film lovers versus commercial film viewers. In the study by Chuu *et al.* (2009:222), they found that art film lovers want to watch films on their own or with fewer people if they are films in which they are really interested, but the commercial film viewers want to watch films with their family and friends. Cuadrado and Mollà (2000:56-57) analysed the cinema attendees' profile from the perspective of marketing and stated that being with friends and family is seen as one of the least important reasons to visit a live theatre production.

2.5.32 Being a film lover

The study by Fernández-Blanco and Prieto-Rodriguez (2003:142) focused on Spain to help them to build a stronger film industry. Film lovers will pay for films that are foreign and they will appreciate the films even if they are American or Spanish films (Fernández-Blanco & Prieto-Rodriguez, 2003:145). Klamer's (2002:467) study focused on the cultural and social values of goods and stated that some respondents have a cultural capital that can be defined as the way to experience and admire the arts or "to inspire or to be inspired" by the arts that they watch.

Chuu *et al.* (2009:216), who focused on art film lovers versus commercial film attendees, stated that art film lovers are more loyal towards films, and movie going is seen as an important factor in their lives. Levy-Garboua and Montmartquette (2011:177-178), who focused on the demand of cultural goods, stated that attendees that are schooled are lovers of the theatre.

2.5.33 The atmosphere/spirit experienced while viewing the film

The study by Wohlfeil and Batat (2009:372) focused on movie consumption as a private lived experience because attendees at films enjoy watching films. The atmosphere at the local art house cinema was preferred by the film theatre attendee, because it is not that noisy, is more personal and there is an intellectual atmosphere (Wohlfeil & Batat, 2009:375). The film consumption of attendees was the focus of the study of Wohlfeil and Whelan (2006:2), and they focused more specifically on the film *Pride & Prejudice*. The film theatre attendee at the art house has more respect for the arts. The atmosphere and spirit need to fit the film that is watched. Speaking in the film theatre by other theatre attendees makes the atmosphere less favourable for the attendees (Wohlfeil & Whelan, 2006:21).

2.5.34 Sufficient leisure time available to watch films

Colbert (2003:30) focused on entrepreneurship and leadership in marketing the arts. Colbert (2003:36) classified art attendees into two groups. The groups are as follows: 'high earners' and 'students and seniors'. The characteristics of live theatre productions were the focus of Willis and Snowball's (2009:167) study and they wanted to find out what influences attendees consumption choices. It was found that high earners are sensitive to their leisure time, because they do not have that much free time. Students and seniors have sufficient free time (Willis & Snowball, 2009:171). Lin and Huang's (2006:1201) study focused on internet blogs and why so many visitors appeal to blogs. They found that the quality of life of consumers is improving and therefore they have more time for leisure activities such as films (Lin & Huang, 2006:1202). Jacobs and Gerson (1999:40) focused on overworked individuals or overworked families. It was found that there are high earners that work long hours and have limited leisure time (Jacobs & Gerson 1999:60).

2.5.35 Last minute decision to watch the film

The focus of the study by Meng and Xu (2012:255) was to understand the nature of the tourist's shopping behaviour. It was found that a large number of sales made per year are made as last minute decisions (Meng & Xu, 2012:255). Bayley and Nancarrow's (1998:99) paper focused on unplanned purchasing and impulse purchasing. It was found that last minute decisions can take place when the product or service is on discount and the consumer needs or wants it (Bayley & Nancarrow, 1998:99). Slack, Rowley and Coles (2007:46) focused on the different channels that

were used in the decision-making process, specifically on the ticket purchase behaviour of theatre attendees at a festival. The following was found: the younger consumer was more likely to make spontaneous decisions to visit the theatre, because they have more time available (Slack, Rowley & Coles, 2007:54). According to Chuu *et al.* (2009:215), art film audiences are more likely to plan ahead to see films, whereas the commercial filmgoers make more last minute decisions to see films. Their study focused on art film lovers versus commercial film attendees at the film theatre (Chuu *et al.*, 2009:204).

2.5.36 Associating more with certain films

The study by Werck and Heyndels (2007:25) focused on the impact on demand for the characteristics and the traditional determinants for the Flemish theatre. According to Werck and Heyndels (2007:38), Flemish theatre attendees associate more with productions that are in their own language. The study by Tu (2008:12) explores the attitudes of students towards films that are made in foreign languages. It was found that film theatre attendees associate more with films with no subtitles, and therefore they want to watch films in their own language (Tu, 2008:20). Throsby (1983) stated that attendees associate more with a production that is a quality production. Finsterwalder *et al.* (2012:593) focused on how film trailers influence the expectations the consumer has for films in New Zealand. If attendees dislike the genre of the film, they will not watch it. Therefore, if the film theatre attendee does not associate with a genre, he/she will not watch it (Finsterwalder *et al.*, 2012:593). The study by Pangarker and Smit (2013:47) focused on eight explanatory variables that were identified from previous studies to help with the explanation of the revenue. Pangarker and Smit (2013:54) found that the attendees prefer films that received awards above films that were merely nominated for awards, and therefore they associate more with films that received awards.

2.6 CONCLUSION

This chapter looked at the following: The origin and evolution of the film industry in general, the South African film history, purchase behaviour in general, and the aspects that contribute to film theatre attendees' ticket purchases. It is evident that the South African film industry is relatively new; regardless it has progressed to where it is today. The general overview of purchase behaviour and more advanced models relating to purchase behaviour, provides the necessary insights to conduct this research. The purchase behaviour aspects that contribute to the ticket purchases of film theatre attendees provide the foundation for the research conducted in Chapters 3 and 4, since these aspects are incorporated into the questionnaire.

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CHAPTER 3

A COMPARATIVE ANALYSIS ON THE TICKET PURCHASE BEHAVIOUR OF LIVE THEATRE ATTENDEES VERSUS FILM THEATRE ATTENDEES.

Abstract

The purpose of this article was, firstly, to determine the key factors contributing to the ticket purchases of Afrikaans film theatre attendees. Secondly, this article aimed to compare the factors that contribute to Afrikaans film theatre ticket purchases with the factors that contribute to Afrikaans live theatre ticket purchases, so as to identify possible differences. Two datasets were used in this article. The first primary dataset on Afrikaans film theatre ticket purchases was obtained from a survey that was conducted at the KKNK from 29 April to 6 May 2013. A secondary dataset on live theatre ticket purchases at the KKNK was acquired from the study by Botha (2011). An exploratory factor analysis was conducted on the 36 aspects contributing to Afrikaans film theatre ticket purchases. Five factors resulted, entitled *Proudly Afrikaans*, *Production credentials*, *Quality facilities*, *Marketing* and *Leisure experience*. All the Cronbach alpha values were above 0.5 and can therefore be considered as valid. Thereafter confirmatory factor analyses were conducted on the 20 overlapping contributing aspects from the film theatre dataset and the live theatre dataset. This revealed four factors, *Media / Marketing*, *Quality facilities*, *Credentials* and *Experience*. Possible differences between the contributing factors of the Afrikaans film theatre attendees and live theatre attendees were analysed by means of a *t*-test. The *t*-test indicated that the Afrikaans film theatre attendees are more influenced by the factors *Media*, *Quality facilities* as well as *Experience* during Afrikaans film theatre ticket purchases. Live theatre attendees, on the other hand, are more influenced by *Credentials*. The results provide insight into the purchase behaviour of Afrikaans film theatre attendees. Based on these results, valuable implications are provided for the Afrikaans film industry.

Key words: *KKNK, ticket purchase behaviour, Afrikaans live theatre, Afrikaans film theatre*

3.1 INTRODUCTION

Tourism in South Africa contributes 9% to the country's gross domestic product and contributes largely to job creation in the country (Manyathi, 2012:26; Russo & van der Borg, 2002:632). The tourism industry has limitless opportunities and has many undiscovered possibilities that can make tourism even more sustainable in the years to come (Silberberg, 1995:361, Barkin, 2001:30; McKercher, Ho & du Cros, 2005:542; Lee, 2015:106). One of these opportunities lies in cultural tourism because it is a major growth area (Richards, 2001:7). Cultural tourism forms include museums, galleries, architecture, historic ruins, arts festivals as well as cultural/artistic performances (McHone & Rungeling, 1999:216). Artistic performances can be classified into dance, music and theatre (F'eral, 1982:170-171); of which live theatre and film theatre are a part.

When one considers the purchase behaviour associated with an arts/cultural product (such as film theatre or live theatre productions), there are different aspects that can contribute to the ticket purchases of these theatre types (Wohlfeil & Batat, 2009:372). Examples of these aspects can include, for example, the price of the ticket, the entertainment element, the social gratification, quality theatre facilities, ease of access to the venue, specific marketing mediums, on so forth (Cuadrado & Mollà, 2000:56; Urrutiaguer, 2002:198; Borgonovi, 2004:1875; Akdede & King, 2006:230; Rotfeld, 2006:481; Wreck & Heyndels, 2007:39; Frateschi & Lazzaro, 2008:2; Slack, Rowley & Coles, 2008:53; Moe & Fader, 2009:84; Chuu *et al.*, 2009:217; Lee & Han, 2009:126; Boerner, Moser & Jobst, 2011:889, Gazely, Clark & Shina, 2011:859; Grisolia & Willis, 2011:33992).

In South Africa, Afrikaans live theatre and Afrikaans film theatre often make use of the same actors, writers and producers. Both these theatre forms are reliant on a very specific market, Afrikaans-speaking attendees. Afrikaans live theatre has used Afrikaans arts festivals as a platform to bring these live theatre productions to the Afrikaans market (Antrobus & Snowball; 2011:327). Afrikaans film theatre, on the other hand, uses cinemas across the country to sell their product. However, Afrikaans film theatre is facing a particularly challenging situation where ticket sales are insufficient, resulting in poor returns on investment and even losses for film producers and sponsors (Malan, 2013:10; Anon, 2014a; Anon, 2014b). This subsequently threatens the sustainability of the Afrikaans film industry.

This article thus aims to determine the factors that contribute to the ticket purchases of Afrikaans film theatre attendees, as this information will provide insight to film producers and marketers regarding the purchase behaviour of their market. These factors are also compared to the factors that contribute to the ticket purchases of live theatre attendees at the Klein Karoo

National Arts Festival (KKNK); to determine whether lessons could be learned from the ticket purchase behaviour of another form of Afrikaans theatre (live theatre) and to explore the possibility of incorporating Afrikaans film theatre in the future festival programme of KKNK. This will contribute to finding possible solutions for the struggling Afrikaans film industry.

3.2 LITERATURE REVIEW

Purchase behaviour can be defined as the process that the consumer uses to search for the product, select the product, purchase the product, use and dispose of the product to help satisfy their needs and wants (Business Dictionary, 2014). According to Al-Jeraisy (2008:225) and Lake (2009:11), purchase behaviour research involves determining and understanding the needs of a consumer for a specific product or service in order to produce the product or service to meet these needs. McCarthy and Jinnett (2001:23) as well as Taderera (2010:15) agree with this by stating that it is important to know your consumer of arts/cultural products (such as theatre) and their needs. By understanding the purchase behaviour of the arts/cultural consumer/attendee, the arts/cultural product and its marketing can be improved (Grisolía, Willis, Wymer & Law, 2010:225).

Studies that focus on purchase behaviour models of arts and cultural goods and that include/identify specific aspects that influence the purchase behaviour of these types of products/goods; are evident in the literature. For example, the RAND participation model (McCarty & Jinnett, 2001) is a model for developing participation in the arts and, in this model, certain aspects influence the individual's decision to participate in the arts. These aspects include socio-demographic aspects (such as education, income, occupation, age, gender, and life-cycle stage); personality aspects (aspects unique to the individual for example certain preferences); their prior experiences with the arts; and socio-cultural aspects (group affiliations and identities) (McCarthy & Jinnett, 2001:36).

Caldwell's (2001) consumption system model of buying-consuming experiences specifically focuses on attendance at the performing arts. The model also identifies various influential aspects including intrapersonal aspects (for example social class, age and cultural capital); interpersonal aspects (such as number of companions and content, frequency and timing of the interaction); product aspects (including facilities, atmosphere, price and reputation of the performer/s); and situational aspects (such as availability of time, money, childcare and transport) (Caldwell, 2001:499-502). Some further aspects include motives that underpin attendance (such as enjoyment, escapism, status and seeking positive experiences with people); and buying-consuming activities (such as reading critic's reviews, assessing the skill of

a performer, sensing the excitement of other patrons, reading a press article about a performer and chatting with friends about the show) (Caldwell, 2001:503-507).

Botha's (2011) model focuses on the ticket purchase behaviour for South African arts festival attendees. The aspects that positively influence this purchase behaviour were grouped into seven factors. These were: production credentials (including the familiarity and reputation of the actor, cast, artist or musician in the show as well as the familiarity and reputation of the playwright, author or composer of the shows; festival experience (including scheduling shows in advance, the fact that the attendee has sufficient leisure time at hand to attend shows, festival image and brand); festival programme (such as the personal preference for a specific genre, the timeslots of shows, overall compilation of the festival programme and the fact that it is a 'once-off' or 'special edition' show/production considered to be a must-see); quality facilities (such as the standard and quality of the venue facilities hosting the shows, accessibility of the ticket systems or service at the festival, efficiency and user-friendliness of the ticketing systems via the internet, the value for money that the attendee receives for the shows and the general accessibility of the venue); internal motives (such as the desire of attendees to take a family or friend to a specific show, a love for the arts and desire to see as many productions as possible, to see the follow up shows, the desire to support a colleague, friend or family member who performs in a show, the fact that the attendee is an avid fan and have the urge to see a specific actor, cast, artist or musician in 'real life'); media (for example television as well as radio interview and discussions of shows, television advertisements, written reviews of shows in general newspapers or magazines, word of mouth, award winning shows, festival website, guide and newspaper); and monetary facets (including the ability to afford the ticket for shows, general ticket prices for shows, willingness of the attendee to pay the ticket prices for shows).

Two models that focus more specifically on film theatre are also present in the literature. The conceptual model of Gazely, Clark and Sinha (2011:855) reveals aspects that may influence attendees to purchase a ticket for/attend the film theatre. Gazel *et al.* (2011:855) categorised the aspects as follows: movie attributes (genre, symbolism, country of origin, based on a book or a true story); information sources (word of mouth by friends or critics); promotional strategy (posters of the film, trailers of the film, interviews about the film); pricing strategy (the price of the film); and control (favourite actor starring in the film, directed by favourite director and sequel).

The framework for motion picture success from the study of Hennig-Thurau, Walsh and Wruck (2001:6) indicates how different film traits/aspects influence film attendees. Some of these film traits before seeing the movie include genre, structure qualities (director, producer and stars); personal attractiveness; language/country of origin; film budget; film length; the quality of the

film; the communications mediums (advertising); and sources of information (movie reviews, awards, word of mouth). Further aspects that can influence attendees are the distribution of the film, the pricing and the timing of the film (Hennig-Thurau *et al.*, 2001:6).

Further studies, that not only focus on purchase behaviour models of arts and cultural goods, but on general aspects that influence the purchase behaviour of arts/cultural products (and more specifically film theatre and live theatre) are also present in the literature (see Table 3.1 below).

Table 3.1: Previous research on the aspects that influence live theatre and film theatre attendees

Title of the study	Aspects that influenced the attendee	Reference
Film Theatre		
Motivations for movie attendance	<ul style="list-style-type: none"> ❖ Enjoyable and pleasant ❖ To relax ❖ Excitement or arousal ❖ Social activity ❖ Communication resource 	Austin (1986)
Film Critics: Influencers or Predictors?	<ul style="list-style-type: none"> ❖ Film critics 	Eliashberg and Shugan (1997)
Consumer choice process for experience goods: An econometric model and analysis	<ul style="list-style-type: none"> ❖ Critic reviews ❖ Word of mouth ❖ Advertising 	Neelamegham and Jain (1999)
An easily implemented framework for forecasting ticket sales	<ul style="list-style-type: none"> ❖ The characteristics ❖ Individual performance 	Putler and Lele (2003)
Interactive influence of genre familiarity, star power, and critics' reviews in the cultural goods industry: The case of motion pictures	<ul style="list-style-type: none"> ❖ Genre familiarity ❖ Star power ❖ Critics reviews 	Desai and Basuroy, (2005)
Determinants of motion picture box office and profitability: an interrelationship approach	<ul style="list-style-type: none"> ❖ Star power ❖ Director power ❖ Cultural familiarity ❖ Genre ❖ Certification ❖ Sequel or is based on a familiar story or other cultural element 	Hennig-Thurau, Houston and Walsh (2007)
Exploring art film audiences: A marketing analysis	<ul style="list-style-type: none"> ❖ Critics review ❖ To be with family and friends ❖ To be alone ❖ The accessibility of the theatre ❖ Facilities at the theatre or film. 	Chuu, Chang and Zaichkowsky (2009)
The Differential Effects of Online Word-of-Mouth and Critics' Reviews on Pre-release Movie Evaluation	<ul style="list-style-type: none"> ❖ Critical reviews ❖ Word of mouth 	Chakravarty, Liu and Mazumdar (2010)
Live theatre		
Factors influencing subscription and single-ticket purchases at performing arts organizations	<ul style="list-style-type: none"> ❖ Quality of the performance ❖ Entertainment value ❖ Price for the production ❖ The artist/producer ❖ Review by media ❖ Recommendations of friends or 	Scheff (1999)

	family	
Demand for live theatre with market segmentation and seasonality	<ul style="list-style-type: none"> ❖ Critics review ❖ Popularity of the show 	Corning and Levy (2002)
Programmatic choices and the demand for theatre: The case of Flemish theatres	<ul style="list-style-type: none"> ❖ Price of substitutes ❖ Production size ❖ Language of the playwrights ❖ Revivals of old productions 	Werck and Heyndels (2007)
Physical theatre consumption and the advent of the 'Festivore': A case study of audience attendance at the South African National Arts Festival	<ul style="list-style-type: none"> ❖ Festival programme ❖ Word of mouth from friends and family ❖ Review ❖ Ticket price ❖ Genre ❖ Advertisement 	Antrobus and Snowball (2010)
An evening at the theatre: using choice experiments to model preferences for theatres and theatrical productions	<ul style="list-style-type: none"> ❖ Genre ❖ Word of mouth ❖ Price ❖ Reviews of the theatre production ❖ Venue ❖ Quality of the production 	Grisolía and Willis (2011)
Evaluating cultural industries: investigating visitors' satisfaction in theatres	<ul style="list-style-type: none"> ❖ Service quality (seating comfort, temperature, acoustics, visibility of the stage, disturbing noise etc.) 	Boerner, Moser and Jobst (2011)
What really matters to the audience: Analysing the key factors contributing to arts festival ticket purchases.	<p>Aspects that influence demand was categorised:</p> <ul style="list-style-type: none"> ❖ Economic aspect ❖ Value and facility aspect ❖ Performance and production aspect ❖ Marketing-related aspects ❖ Personal aspects 	Botha, Viviers and Slabbert (2012)

From Table 3.1 it is evident that the following two aspects namely critic reviews and word of mouth were the largest influencers for both film theatre and live theatre attendees. For live theatre attendees, the price of the production played a larger role in the decision-making for purchasing a ticket for film than for the film theatre attendees who were more influenced by being with their friends and family. These two attendees therefore differ regarding the aspects that influence them to purchase an Afrikaans film theatre ticket. Further, from the studies in Table 3.1 and the previously mentioned purchase behaviour models, it is evident that research relating to aspects influencing attendees of arts/cultural productions (including film theatre and live theatre) to purchase tickets and attend these productions have enjoyed much attention. However, purchase behaviour studies relating to South African film theatre and live theatre is limited. If these aspects are identified and better understood, the industry can better cater for the needs of this market and the market will subsequently grow.

3.3 PROBLEM STATEMENT

According to Kotler and Scheff (1997:69) there are a wide range of aspects that may influence purchasing behaviour of performing arts attendees; and to better understand why the attendees visit the theatre, their purchase behaviour needs to be understood (Wierenga, 2006:674; Hawes, 1978:248). It is therefore important to analyse the aspects that influence the purchase behaviour of live theatre and film theatre attendees; because understanding the behaviour behind the purchase can possibly increase sales (Marshall, 2010:5; Hawes, 1978).

Producers of Afrikaans films are concerned about the poor financial success (associated with poor ticket sales) of previous Afrikaans films; and it is feared that well known Afrikaans film producers will hesitate to continue making these films (Malan 2013:10; Van Schalkwyk, 2013:1). What is further concerning is that, of all the Afrikaans films released between 2008 and 2013, only one third of these films were financially successful. Competition in the film market is fierce as Afrikaans films have to compete with many international films at South African cinemas; and, according to the NFVF's South Africa Box Office Report, total gross revenue at South Africa's cinema's fell by 6% (from R408-million to R382-million) between the first half of 2013 and the first half of 2014 (Anon, 2014b).

By understanding the needs of attendees (or, more specific to this study, the aspects that contribute to Afrikaans film ticket purchases), their needs can be satisfied by marketers who provide the experiences desired by these attendees (Gazley *et al.*, 2011:854; Xie, Costa & Morais, 2008:370). In addition to this, the option of showcasing Afrikaans films at Afrikaans arts festivals (such as the KKNK) could also be beneficial. This could provide an alternative means of income for already released films (thereby extending the "shelf-life" of the film); as well as showcasing the premiere of new films (to give the film a financial kick-start before releasing the film at cinemas). These Afrikaans arts festivals attract the ideal visitor market for Afrikaans films, as they are attended by Afrikaans speaking individuals who actively spend money (tickets) on another form of Afrikaans performing arts productions - live theatre (Pissoort & Saayman, 2007:259; Labuschagne & Saayman, 2014:8). Furthermore, it should be noted that Afrikaans films were once hosted at the KKNK, but this was later eliminated from the festival programme possibly due to poor attendance and lack of understanding the specific needs of this market. However, live theatre productions (and associated ticket sales) still enjoy preference in the KKNK festival programme (Anderson & Getz, 2008:207). It will therefore be helpful to compare the factors that contribute to the ticket purchases for Afrikaans theatre productions with ticket purchases for Afrikaans films. This will assist in providing marketers and producers of Afrikaans films with the necessary insight to better understand the purchase behaviour of this market; and

to yet again explore the option of arts festivals as a platform for advancing Afrikaans films and improving ticket sales.

Thus, the reason for undertaking this research is to determine the key factors that contribute to film theatre ticket purchases; and to then compare these factors to the factors contributing to live theatre ticket purchases at the KKNK.

3.4 METHOD OF RESEARCH

The method of research consists of the following sections: development of the questionnaire, research design, method of collecting data, sampling and data analysis.

3.4.1 Development of the questionnaire

The questionnaire for this study was adapted from Botha's (2011) measuring instrument that was developed by using the Delphi technique. The instrument measured the aspects that contribute to the ticket purchases of live theatre attendees at Afrikaans arts festivals. The Delphi technique involves the collection of a series of opinions from experts. The panel of experts give their opinion regarding the possible inclusion of certain questions/aspects in a specific questionnaire. The process is followed over three rounds whereby lower rated questions/aspects are eliminated from the questionnaire after rounds one and two. This allows for the most important questions/aspects to remain after round three (Topper, 2006:3).

The questionnaire for this study used Botha's (2011) measuring instrument to measure the aspects contributing to Afrikaans film theatre tickets as opposed to Afrikaans live theatre tickets. The questionnaire consists of two sections, Section A and Section B. Section A consists of 36 aspects that contribute to the ticket purchases of Afrikaans film theatre by means of a five-point Likert scale; where 1 - indicates no contribution; and 5 - indicates a maximum contribution (Berndt & Petzer, 2011:190). Section B consists of demographic (such as age and province of origin) and behavioural questions (such as the number of Afrikaans films they view monthly and preferred genre).

3.4.2 Research design and method of collecting data

In this article, two different datasets were used. The first was a primary dataset that focused on the aspects that contribute to Afrikaans film ticket purchases; and the second was a secondary dataset obtained from the research conducted by Botha (2011), which focused on the aspects contributing to live theatre ticket purchases at Afrikaans arts festivals. Both of these datasets were obtained by means of quantitative research (Berndt & Petzer, 2011:47); and, in both cases, the questionnaires were self-administered.

Research design and method of collecting data: Afrikaans film theatre ticket purchases

The data was collected from 29 April to 6 May 2013 at the Klein Karoo National Arts festival (referred from hereon as the KKNK). KKNK is the largest and the oldest Afrikaans arts festival and is visited by attendees from various provinces in South Africa. Currently the KKNK does not make provision for Afrikaans film theatres in its recent art festival programmes. By collecting data at this festival, exploring the option of using KKNK as a platform for advancing Afrikaans films and improving ticket sales will be made easier. Seven fieldworkers dispersed the questionnaires amongst respondents. All fieldworkers were trained and were informed as to the aim/purpose of the research. Stratified sampling was used to conduct the survey and entails the division of the population into subgroups, also called strata (Tustin, Ligthelm, Martins & Van Wyk, 2005:352). The strata consisted mainly of three areas at the festival, outside the venues of paid shows; the general festival grounds (where paid entry was needed to gain access to the arts and crafts market); and outside the venues of free shows and street theatre; thereby ensuring that all areas of the festival was targeted. Within each strata respondents are selected by means of a screening question of whether they purchase Afrikaans film theatre tickets in general.

Research design and method of collecting data: Afrikaans live theatre ticket purchases

The secondary dataset was collected by Botha (2011) at the KKNK, held from 2 to 9 April 2011. A purposive sampling method was used based on a screening question of whether the respondent had purchased tickets for live theatre at the festival. The survey consisted of a self-administered questionnaire that was distributed at different on-site locations (to limit response bias) where ticket-purchasing attendees were present (such as the show/production venues and ticket offices/facilities). Targeting respondents at various venues also ensured that a variety of productions across different genres were included in the data to further limit response bias. These ticket-purchasing respondents were briefed about the purpose of the research and it was ensured that they were willing participants. Fieldworkers were trained to ensure that they, too, understood the purpose of the study and the questionnaire, in order to assist respondents where necessary but without interfering with the completion of the questionnaire. Questionnaires were distributed on each day of the festival period. This ensured that the feedback received by the sample population was an accurate portrayal of visitors' ticket purchases for the length of the festival.

3.4.3 Sampling

In 2013, approximately 47 542 visitors attended the KKNK (Slabbert, Myburgh, Viviers, Botha, Saayman, Krugell & Saayman, 2013:35). According to Krejcie and Morgan (1970:607) when the population is 50 000, the sample size needs to be 381. Five hundred (500) film theatre ticket purchasing questionnaires were handed out and four hundred and sixty five (465) questionnaires were usable for the data analysis. The following formula was used to determine the sample size needed.

$$s = \frac{X^2 NP(1 - P)}{d^2(N - 1)} + X^2 P(1 - P)$$

Six-hundred and fifty questionnaires for live theatre ticket purchases were distributed by Botha in 2011; and 635 fully-completed, usable questionnaires were collected. Five-hundred questionnaires for film theatre ticket purchases were distributed at the KKNK 2013; and 465 fully-completed, usable questionnaires were collected. According to the formula, this is suitable since it encompasses more than the required number of questionnaires resulting in a representative and adequate sample size.

3.4.4 Data analysis

Both datasets were separately entered into Microsoft Excel. SPSS was used to further analyse the data. Firstly, an exploratory factor analysis was conducted on the 36 aspects contributing to Afrikaans film theatre ticket purchases to determine the broader factors contributing to these purchases. Thereafter the overlapping aspects of the two datasets (film theatre and live theatre) were extracted, resulting in 20 overlapping aspects. For comparative purposes, two separate exploratory factor analyses were done on the 20 extracted aspects of each of the datasets respectively. The results of these two exploratory factor analysis were used as a basis for a confirmatory factor analysis, which was performed to get similar groupings of the aspects within the different factors. A *t*-test was performed to analyse possible significant differences between the contributing factors of Afrikaans film theatre and Afrikaans live theatre ticket purchases.

3.5 RESULTS

The results consist of the following sections. Firstly, the profile of the Afrikaans film theatre ticket purchaser will be discussed. Secondly, the factors that contribute to Afrikaans film theatre will be provided. Thirdly, the results of two separate factor analyses (based on film theatre attendees and live theatre attendees) will be given and, lastly, a comparison will be made between the factors (by means of confirmatory factor analysis and a *t*-test) to identify possible differences between film theatre and live theatre attendees.

3.5.1 Profile of the Afrikaans film theatre ticket purchaser

Table 3.2 indicates that the majority of the respondents were female (66%) with an average age of 41 years. On average the respondents watch 2.92 live theatre productions per year and visited 3.31 art festivals over the past three years (equalling one per year).

On average, the respondents purchased 3.39 tickets for Afrikaans films during the past twelve months and also invested in three Afrikaans movie DVDs or movie soundtrack CDs in this time frame. On average, the respondents purchase two movie tickets monthly but these are predominately for English films.

Just over half of the respondents indicated that they will attend existing Afrikaans films at art festivals like the KKNK (57%) as well as Afrikaans film premieres (59%). Some of the respondents will also consider going to an Afrikaans film festival (46%). The respondents' views were divided as to whether Afrikaans films are of international standard and quality (49%). The most popular Afrikaans film was Semi-Soet (18%) followed by Platteland (11%) and Liefliing (9%). The respondent's favourite genre can be seen as comedy (40%), romance (20%) followed by drama (16%).

Table 3.2: Profile of the Afrikaans film theatre ticket purchaser

Afrikaans film theatre ticket purchaser		Afrikaans live theatre ticket purchaser	
VARIABLE	PERCENTAGE (%)	VARIABLE	PERCENTAGE(%)
AGE		NUMBER OF AFRIKAANS FILMS ATTENDED IN THE PAST YEAR	
<20	17%	0	5%
20-25	16%	1-2	30%
26-35	17%	3-5	48%
36-45	18%	6+	17%
46-60	25%	Average over past year	3.39 times
61+	7%		
Average age	41.42 years		
GENDER		NUMBER OF AFRIKAANS & ENGLISH FILMS ATTENDED PER MONTH	
Female	66%	0	1%
Male	34%	1-2	53%
		3+	46%
		Average per month	2.31films
LIVE THEATRE PRODUCTIONS ATTENDED IN PAST YEAR		MOST PREFERRED GENRES FOR AFRIKAANS FILMS	
0	30%	Comedy	40%
1-2	38%	Romance	20%
3-5	20%	Drama	16%
6+	12%	Musical	15%
Average over past year	2.92 tickets	Thriller	5%
		Action	4%
NUMBER OF ARTS FESTIVALS ATTENDED IN PAST 3 YEARS		MOST PREFERRED FILMS TO DATE	
0	2%	Semi-soet	18%
1-2	43%	Platteland	11%
3-5	44%	Liefliing	9%
6+	11%	Klein Karoo	8%

Average over 3 years	3.31 times	Wolwedans in die skemer	4%
DVD AND/OR SOUNDTRACK OF AFRIKAANS FILMS PURCHASED IN PAST 12 MONTHS		Verraaiers	2%
0	25%	Wonderwerker	2%
1-5	59%	Jakhalsdans	2%
6-10	10%	Paljas	2%
11-15	2%	Stilte	2%
16-20	3%		
20+	1%		
Average over past year	3.34 DVD's and/or soundtrack		
OTHER BEHAVIOUR REGARDING FILMS		DEFINITELY	TO AN EXTENT
Will attend existing Afrikaans films at KKNK		57%	38%
Will attend a premiere of Afrikaans films at KKNK		59%	35%
Will attend a separate Afrikaans film festival		46%	43%
Think Afrikaans films are of international quality		49%	45%
Prefer Afrikaans films to an English film		35%	46%
			NOT AT ALL
			5%
			6%
			11%
			6%
			19%
			AVERAGE VALUE
			1.48
			1.46
			1.64
			1.57
			1.89

3.5.2 Results of factors influencing Afrikaans film theatre ticket purchases

An exploratory factor analysis with Varimax rotation was performed on the 36 aspects contributing to Afrikaans film theatre ticket purchases. Factor extraction criterion and loadings of 0.30 were used for item inclusion. This resulted in 36 aspects loading into 5 factors that accounted for 56.78% of the total variance. The factors were labelled: *Proudly Afrikaans* (Factor 1), *Production Credentials* (Factor 2), *Quality Facilities* (Factor 3), *Marketing* (Factor 4) and *Leisure Experience* (Factor 5). Eigenvalues for these factors ranged from 1.21 (the lowest) to 12.25 (the highest). Cronbach's coefficients were also examined for each factor to check the reliability of the data, and to serve as a measure of internal consistency among the items. All the Cronbach alpha values were above 0.7 (see Table 3.3) which is widely acceptable for exploratory research (Tustin, Ligthelm, Martins & Van Wyk, 2005:640; Field, 2000; Nunnally, 1967). The mean values per factor were also calculated according to a 5-point scale (1- made no contribution, 2- made a small contribution, 3- made a contribution, 4- made a significant contribution, 5- made a maximum contribution). Table 3.3 clearly indicates the mean values of each of the factors that contribute to the ticket purchases, *Proudly Afrikaans* (3.78), *Leisure Experience* (3.55), *Marketing* (3.52), *Quality Facilities* (3.50) and *Production Credentials* (3.47). The KMO (Kaiser-Meyer-Olilk) value is 0.913. This value is close to one and therefore considered as a reliable value. The Barlett's test value is 3379.78 and is also considered to be valid.

Table 3.3: Factor analysis of aspects contributing to Afrikaans film theatre ticket purchases

FACTOR LABEL	Factor 1: Proudly Afrikaans	Factor 2: Production credentials	Factor 3: Quality Facilities	Factor 4: Marketing	Factor 5: Leisure Experience
Viewing the films in own/home language	0.630				
Afrikaans films relate to my culture	0.602				
Afrikaans films offer good entertainment	0.570				
Supporting the Afrikaans film industry	0.468				
The overall quality of Afrikaans films	0.460				
To enjoy Afrikaans films with family/friends	0.427				
Afrikaans films touch me emotionally	0.417				
Value for money that I receive for Afrikaans films	0.355				
Preference for a specific genres in Afrikaans films (example comedy, drama, action)	0.342				
The soundtracks of Afrikaans films	0.309				
Popularity of the storyline of Afrikaans films	0.303				
Popularity & reputation of the directors of the films		0.791			
Popularity & reputation of the producer of films		0.744			
Popularity & reputation of a film's scriptwriter		0.640			
Popularity & reputation of actors/cast in the films		0.427			
The general accessibility of the film theatres			0.717		
The standard and quality of the film theatres (e.g. sound quality, air-conditioning)			0.685		
Accessibility of the ticketing systems/service at the film theatres (Ster-Kinekor or Nu Metro)			0.581		
Efficiency and user-friendliness of the ticketing systems via the internet			0.534		
The range of timeslots for Afrikaans films			0.438		
The general ticket prices of Afrikaans films			0.359		
Quality of the camera work of Afrikaans films			0.350		
Television interviews/discussions of Afrikaans films				0.846	
Radio interviews/discussions of Afrikaans films				0.692	
Written reviews in newspapers and magazines about Afrikaans films				0.565	
Posters and billboards of Afrikaans films				0.535	
Word-of-mouth about the Afrikaans films				0.408	
Trailers/previews of the Afrikaans films				0.374	
The fact that Afrikaans films have received rewards				0.372	
Information about Afrikaans films on websites				0.272	
Sufficient available leisure time to watch the films					0.593
Associating more with Afrikaans films					0.573
Last minute decision to view the film					0.561
Being an Afrikaans film lover					0.521
The atmosphere/spirit experienced while viewing the Afrikaans film					0.470
Enjoying an Afrikaans film and wanting to view the sequel/follow-up					0.459
FACTOR LABEL	Factor 1: Proudly Afrikaans	Factor 2: Production credentials	Factor 3: Quality Facilities	Factor 4: Marketing	Factor 5: Leisure Experience
Cronbach's alpha's	0.874	0.832	0.839	0.796	0.829
Mean Value	3.784	3.477	3.500	3.522	3.554

Once insight was gained into the factors that contribute to Afrikaans film theatre ticket purchases, it was appropriate to explore the purchase behaviour of this market further. As previously mentioned, current producers of Afrikaans films voiced their concern regarding the poor financial success delivered by previous Afrikaans films. Therefore, exploring the option of

showcasing Afrikaans films at Afrikaans arts festivals to provide an additional source of income for film producers and provide additional exposure for Afrikaans films in general, could prove to be beneficial. The factors that contribute to the ticket purchases for Afrikaans theatre productions at the KKNK will thus be compared with ticket purchases for Afrikaans films. This comparison might determine the lessons could be learned from the ticket purchase behaviour of another form of Afrikaans theatre (live theatre) and explore the possibility of incorporating Afrikaans film theatre into the future festival programme of the KKNK. The following section explains how this comparison was made.

3.5.3 Results of the factors contributing to Afrikaans film theatre and live theatre ticket purchases

To determine the different factors that contribute to ticket purchases of Afrikaans film tickets and Afrikaans live theatre ticket purchases, two separate exploratory factor analyses were initially undertaken. The aspects from the data regarding the ticket purchase behaviour of Afrikaans film theatre attendees, as well as the aspects from the secondary data of Botha's study (2011) regarding the ticket purchase behaviour of live theatre attendees at KKNK; were considered for the comparison. A total of 20 overlapping aspects from each dataset was extracted and used to conduct two separate exploratory factor analyses (one for film theatre attendees and one for live theatre attendees). These results are provided in the sections that follow.

3.5.3.1 Exploratory factor analysis on the aspects contributing to Afrikaans film theatre ticket purchases

The 20 aspects contributing to Afrikaans film theatre ticket purchases loaded onto 4 factors. These factors were labelled Factor 1 - Media; Factor 2 - Quality facilities; Factor 3 - Experience; and Factor 4 - Credentials.

Factor 1 (Media) consists of the following aspects: television interviews/discussions of Afrikaans films, radio Interviews/discussions of Afrikaans films, written reviews in newspaper and magazines about Afrikaans films and information about Afrikaans films on websites and the fact that Afrikaans films have received awards. This factor has a mean value of 3.46.

Factor 2 (Quality facilities) consists of six aspects. The aspects are: the general accessibility of the film theatres, the standard and quality of the film theatre (e.g. sound quality, air-conditioning), the efficiency and user-friendliness of the ticket system via internet, the accessibility of the ticket system/service at the film theatre, the range of timeslots for the Afrikaans film and the general ticket price of Afrikaans films. The mean value for this factor is 3.47.

Factor 3 (Experience) includes the aspects: to enjoy Afrikaans films with family/friends, being an Afrikaans lover, the atmosphere/spirit that you experienced viewing the Afrikaans film, word of mouth about Afrikaans films and preference for a specific genre in Afrikaans films (example comedy, drama, action). The factor received a mean value of 3.78.

Factor 4 (Credentials) include the aspects: popularity/reputation of a film’s scriptwriter, popularity/reputation of the actors/cast in the films and value for money that I receive for Afrikaans films. Factor 4 has a mean value 3.53.

The Cronbach’s alpha coefficients were examined for each factor to determine the reliability of the data and to serve as a measure of internal consistency among items. The Cronbach’s alpha coefficients were all above 0.5 (see Table 3.4), which is considered as acceptable for exploratory research (Nunnally, 1967; Field, 2000), therefore validity was confirmed.

Table 3.4: Exploratory factor analysis on Afrikaans film ticket purchases

Factor label	Factor 1: Media	Factors 2: Quality facilities	Factor 3: Experience	Factor 4: Credentials
Television interviews/discussions of Afrikaans films	0.817			
Radio interviews/discussions of Afrikaans films	0.799			
Written reviews in newspapers and magazines about Afrikaans films	0.716			
Information about Afrikaans films on websites	0.580			
The fact that Afrikaans films have received awards	0.368			
The general accessibility of the film theatres		0.838		
The standard and quality of the film theatres (e.g. sound quality, air-conditioning)		0.795		
Efficiency and user-friendliness of the ticketing systems via the internet		0.732		
Accessibility of the ticketing systems/service at the film theatres (Ster-Kinekor or Nu Metro)		0.715		
The range of timeslots for Afrikaans films		0.579		
The general ticket prices of Afrikaans films		0.554		
To enjoy Afrikaans films with family/friends			0.853	
Being an Afrikaans film lover			0.804	
The atmosphere/spirit experienced while viewing the Afrikaans film			0.684	
Word-of-mouth about the Afrikaans films			0.637	
Preference for a specific genres in Afrikaans films (example comedy, drama, action)			0.474	
Sufficient available leisure time to watch the films				
Popularity & reputation of a film’s scriptwriter				0.827
Popularity & reputation of actors/cast in the films				0.734
Value for money that I receive for Afrikaans films				0.369
FACTOR LABEL	Factor 1: Media	Factors 2: Quality	Factor 3: Experience	Factor 4: Credentials

		facilities		
Cronbach alpha's	0.830	0.842	0.784	0.647
Mean value	3.46	3.47	3.78	3.53

3.5.3.2 Exploratory factor analysis on the aspects contributing to Afrikaans live theatre ticket purchases

The 20 aspects contributing to Afrikaans film theatre ticket purchases loaded onto 4 factors. These factors were labelled Factor 1 - Media; Factor 2 - Quality facilities; Factor 3 - Experience; and Factor 4 - Credentials.

The 20 aspects contributing to Afrikaans live theatre ticket purchases resulted in 4 factors. These four factors were also labelled Media (Factor 1) with a mean value of 2.88, Quality facilities (Factor 2) with a mean value of 3.01, Credentials (Factor 3) with a mean value of 3.99, and Experience (Factor 4) with a mean value of 3.59. The Cronbach's alpha coefficients for each factor were between 0.598 and 0.86, and therefore acceptable (Nunnally, 1967; Field, 2000).

Table 3.5: Exploratory factor analysis of the five factors of the live theatre production ticket purchaser

FACTOR LABEL	Factor 1: Media	Factor 2: Quality facilities	Factor 3: Credentials	Factor 4: Experience
Television interviews/discussions of Afrikaans films	0.900			
Radio interviews/discussions of Afrikaans films	0.860			
Written reviews in newspapers and magazines about Afrikaans films	0.685			
Information about Afrikaans films on websites	0.541			
To enjoy Afrikaans films with family/friends	0.495			
Word-of-mouth about the Afrikaans films	0.492			
The fact that Afrikaans films have received awards	0.380			
The standard and quality of the film theatres (e.g. sound quality, air-conditioning)		-0.850		
The general accessibility of the film theatres		-0.838		
Value for money that I receive for Afrikaans films		-0.634		
Accessibility of the ticketing systems/service at the film theatres		-0.611		
Efficiency and user-friendliness of the ticketing systems via the internet		-0.534		
The general ticket prices of Afrikaans films		-0.436		
Popularity & reputation of a film's scriptwriter			0.887	
Popularity & reputation of actors/cast in the films			0.884	
Sufficient available leisure time to watch the films				0.732
The atmosphere/spirit experienced while viewing the Afrikaans film				0.591
Preference for a specific genres in Afrikaans films (example comedy, drama, action)				0.558
The range of timeslots for Afrikaans films				0.520

Being an Afrikaans film lover				0.403
FACTOR LABEL	Factor 1: Media	Factor 2: Quality facilities	Factor 3: Credentials	Factor 4: Experience
Cronbach alpha's	0.793	0.768	0.865	0.598
Mean value	2.88	3.01	3.99	3.59

Although most of the contributing aspects grouped together under the same factors when the two exploratory factor analyses were compared (film theatre and live theatre), small differences were evident. The following aspects that did not group in exactly the same factors. Three aspects in the film theatre factor analysis grouped differently from the live theatre factors analysis. 'Word of mouth' moved from 'Experience' to 'Media'; 'value for money received' moved from Credentials to Quality facilities; and 'range of timeslots; moved from 'Quality facilities' to 'Experience'.

To make a suitable comparison between the film theatre purchasing factors and the live theatre purchasing factors, it is necessary for all the aspects to group into exactly the same factors. In this way 'apples can be compared to apples'. It was thus decided to conduct confirmatory factor analyses whereby specific aspects can be grouped into specific factors. Certain aspects were moved to appropriate factors based on the literature review. The aspects were grouped into the factors accordingly:

Media:

- Television interviews /discussions of Afrikaans films or live theatre.
- Radio interviews/discussions of Afrikaans films or live theatre.
- Written reviews in newspapers and magazines about the Afrikaans films or live theatre.
- Information about the Afrikaans film or live theatre on websites.
- The fact that the Afrikaans film or live theatre performance has received awards.
- Word of mouth about the Afrikaans films or live theatre.

Quality Facilities:

- The general accessibility of Afrikaans films or live theatres.
- The standard and quality of the film or live theatre (e.g. Sound quality, air-conditioning).
- Efficiency and consumer friendliness of the ticket system via internet.
- Accessibility of the ticket system/service at the film or live theatre.

- The general ticket price of Afrikaans film or live theatre.
- Value for money that I receive for Afrikaans film or live theatre.

Credentials

- Popularity & reputation of an Afrikaans film or live theatre scriptwriter.
- Popularity & reputation of the actors/cast in the film or live theatre.

Experience

- Sufficient available leisure time to watch the Afrikaans film or live theatre.
- The atmosphere/spirit experienced while viewing the Afrikaans film or live theatre.
- Preference for a specific genre in Afrikaans film or live theatre (example comedy, drama, action).
- The range of timeslots for Afrikaans film or live theatre.
- Being an Afrikaans film or live theatre lover.
- To enjoy Afrikaans films or live theatre with family/friends.

The confirmatory factor analyses (one for film theatre ticket purchases and the other for live theatre ticket purchases) were then undertaken to analyse the reliability and validity of the factors with their newly arranged aspects.

3.5.3.3 Confirmatory factor analyses (CFA) on aspects contributing to Afrikaans film theatre and Afrikaans live theatre ticket purchases

Comparative analyses rely on statistical tests to determine the fitness of the model to fit the data (Suhr, 2006:2). For this article, confirmatory factors analyses were used for a goodness-of-fit measure. This is considered the most popular way to evaluate the model fit (Hu & Bentler, 1999:2). The two confirmatory factor analyses for film theatre and live theatre ticket purchases indicated that all the factors (factor 1 to 4) with the shovelling of some aspects still received Cronbach's alpha coefficients above 0.5 and therefore reliability was confirmed (Field, 2000). For the Afrikaans film theatre purchases, the four different factors reserved the following Cronbach alpha values: Factor 1 (Media) – 0.828, Factor 2 (Facilities) – 0.819, Factor3 (Credentials) – 0.623 and Factor 4 (Experience) – 0.788. The Cronbach alpha values for Afrikaans live theatre production purchases were Factor 1 (Media) – 0.785, Factor 2 (Facilities) – 0.768, Factor 3 (Credentials) – 0.865 and Factor 4 (Experience) – 0.635 (See Table 3.8).

The suitability of the model tested with the confirmatory factor analysis is given by goodness-of-fit indices. The CFA goodness-of-fit indices determines model fit and confirms the factor structure (Suhr, 2006:7). There is currently no final word on which fit index is best and multiple

indices should be reported (Finch & West, 1997:454). There are various recommendations about reporting these indices as well as suggested cut-off values for each of these fit indices (Worthington & Whittaker, 2006:828). The results of the CFA goodness-of-fit indices of the model used in this article are discussed below according to the guidelines given for the fit values of each index.

3.5.3.4 Goodness-to-fit measures

The results in Table 3.6 (*Structural equation models of film theatre*) and 3.7 (*Structural equation models of live theatre*) are now discussed according to the guidelines of Suhr (2006) and Hu & Bentler (1999).

- The Chi-squared test indicates the difference between the expected and observed covariance matrices. If the Chi-squared is close to zero it can be seen that there are small differences (Suhr, 2006:2).
- Chi-squared divided by degrees of freedom should be below 5 to indicate a model fit (Adams, Ryan, Nelson & Peter, 1992:234). Both these values of film theatre (Table 3.6) and live theatre (Table 3.7) were below 5 that indicate that the model fits.
- The Comparative Fit Index (CFI) must range from 0 to 1 where a larger number indicates a better fit (Suhr, 2006:2). Both the CFI values in Table 3.6 (0.844) and Table 3.7 (0.887) are thus acceptable for a model fit.
- Root Mean Square Error of Approximation (RMSEA) should range from 0 to 1 where a smaller value indicates a better model fit (Suhr, 2006:2). The RMSEA values in Table 3.6 (0.086) and Table 3.7 (0.068) thus also indicates model fits.

Table 3.6: Structural equation models of film theatre

Structural equation modelling	
Chi-squared test	0.000
Chi square divided by degree of freedom	4.431
Comparative Fit Index (CFI)	0.844
Root Mean Square Error of Approximation (RMSEA)	0.086

Table 3.7: Structural equation models of live theatre productions

Structural equation modelling	
Chi-squared test	0.000
Chi square divided by degree of freedom	3.474
Comparative Fit Index (CFI)	0.887
Root Mean Square Error of Approximation (RMSEA)	0.062
LO90	0.057
HI90	0.068

Table 3.8: Reliability of the Afrikaans film and live theatre ticket purchasers

Factor	Item	Corrected Item Total Correlation		Factor Means	Factor Means	Cronbach's alpha		Inter-Item Correlations	
		Film theatre	Live theatre			Film theatre	Live theatre	Film theatre	Live theatre
Media/Marketing	Television interviews/discussions of Afrikaans film or live theatre	0.698	0.709	3.49	2.88	0.823	0.785	0.435	0.385
	Radio Interviews/discussions of Afrikaans films or live theatre	0.682	0.652						
	Written reviews in newspaper and magazines about the Afrikaans film or live theatre	0.617	0.599						
	Information about Afrikaans film or live theatre on websites	0.562	0.435						
	The fact that the Afrikaans film or live theatre have received awards	0.582	0.449						
	Word of mouth about the Afrikaans films	0.405	0.403						
Quality Facilities	The general accessibility of the film or live theatres	0.622	0.658	3.46	3.01	0.819	0.768	0.430	0.356
	The standard and quality of the film or live theatre (e.g. sound quality, air-conditioning)	0.597	0.627						
	Efficiency and user-friendliness of the ticketing system via internet	0.599	0.411						
	Accessibility of the ticket system/service at the film or live theatre	0.650	0.541						
	The general ticket price of Afrikaans film or live theatre	0.588	0.362						
	Value for money that you receive for Afrikaans film or live theatre	0.451	0.492						
Credentials	Popularity & reputation of a film or live theatre scriptwriter	0.459	0.762	3.62	3.99	0.623	0.865	0.459	0.762
	Popularity & reputation of the actress/cast of films or live theatre	0.459	0.762						
Experience	Sufficient available leisure time to watch films or live theatre	0.468	0.423	3.67	3.47	0.788	0.635	0.381	0.240
	The atmosphere/spirit that you experienced while viewing the Afrikaans film or live theatre	0.652	0.423						
	Preference for a specific genre in Afrikaans film or live theatre (Example comedy, drama, action)	0.416	0.391						
	The range of timeslots for the Afrikaans film or live theatre	0.456	0.392						
	Being and Afrikaans film or live theatre lover	0.642	0.276						
	To enjoy Afrikaans films or live theatre with family/friends	0.602	0.356						

Table 3.8 indicates the following inter-item correlations for film theatre and live theatre ticket purchases. Firstly, Afrikaans film theatre Factor 1 (Media) - 0.435, Factor 2 (Quality facilities) - 0.430, Factor 3 (Credentials) - 0.459 and Factor 4 (Experience) - 0.381. Secondly, Afrikaans live theatre production correlations are for Factor 1 (Media) - 0.385, Factor 2 (Quality facilities) - 0.356, Factor 3 (Credentials) - 0.762 and Factor 4 (Experience) - 0.240.

Afrikaans film theatre ticket purchases' highest contributing factor mean was 3.67 for the factor 'Experience'. It was followed by Factor 3 (Credentials) - 3.62, Factor 1 (Media) - 3.49 and lastly, Factor 2 (Quality facilities) - 3.46.

It is evident that Factor 3 (Credentials) contributes the most to Afrikaans live theatre ticket purchases with a mean value of 3.99, it was followed by Factor 4 (Experience) with a mean of 3.47. The two remaining factors were Factor 2 (Quality facilities) with a mean value of 3.01 and Factor 1 (Media) with a mean value of 2.88.

3.5.4 Comparison between Afrikaans film theatre and Afrikaans live theatre factors

A comparison between the factors that contribute to the purchases of Afrikaans film theatre tickets and Afrikaans live theatre tickets was undertaken by means of a *t*-test. This was done to identify possible differences between the contributing factors. In Table 3.9, significant differences are evident for all four factors. It can be seen that the Afrikaans film ticket purchasers are more influenced by the factors Media (effect size 0.73), Quality facilities (effect size 0.50) and Experience (effect size 0.39) as opposed to the live theatre ticket purchasers. On the other hand, the live theatre ticket purchasers are more influenced by Credentials (0.41) than the film theatre ticket purchasers.

Table 3.9: *t*-test for comparison

Factor	Mean value and standard deviation		Values		Effect sizes
	Live theatre production ticket purchaser	Afrikaans films ticket purchaser	F-value	P-value	
Media	2.91b	3.49a	0.000	0.000**	0.73
Quality facilities	3.05b	3.46a	0.000	0.000**	0.50
Credentials	3.99a	3.62b	0.411	0.000**	0.41
Experience	3.35b	3.64a	0.102	0,000**	0.39

*0.05≥p>0.000; **p=0.000

Effect size: 0.3 Small difference; 0.5 Medium difference; 0.8 Large difference

3.6 FINDINGS

The purpose of this research was to determine the key factors contributing to the ticket purchases for Afrikaans film theatre and to compare these factors with the factors contributing to ticket purchases for Afrikaans live theatre. The following findings can be reported based on the results.

3.6.1 Findings regarding the factors contributing to the ticket purchases of Afrikaans film theatre

- Based on a 5-point Likert scale, all five factors from the initial exploratory factor analysis on the 36 aspects contributing to Afrikaans film theatre ticket purchases, were considered to make a contribution. These factors were *Proudly Afrikaans* (mean value of 3.78), *Leisure Experience* (mean value of 3.55), *Marketing* (mean value of 3.52), *Quality Facilities* (mean value of 3.50) and *Production Credentials* (3.47). Similar factors are evident in studies conducted on ticket purchase behaviour of individuals attending live theatre productions. These factors include *Marketing/Media*, the *Experience*, *Quality Facilities* and *Production Credentials*; and is supported by Botha, Viviers and Slabbert (2012).
- The most important factor contributing to ticket purchases based on the mean value is *Proudly Afrikaans*. Although the factor is a large contributor, similar studies in the context of ticket purchase behaviour of productions could not be identified. However, some of the individual items/aspects that comprise the factor are found in an array of research studies, including Throsby (1990); Colbert, Beauregard and Vallee (1998); Scheff (1999); Bordwell and Thompson (2001); Urrutiaguer (2002); Fernandez-Blanco and Prieto-Rodriguez (2003); Upright (2004); Borgonovi (2004); Werck and Heyndels (2007); Moe and Fader (2009); Willis and Snowball (2009).
- The second most important factor, according to its mean value, was *Leisure Experience*. This factor and the aspects that comprise this factor, are supported by the research of Stigler and Becker (1977); Holbrook and Hirschman (1982); Elliott and Hamilton (1991); Scheff (1999); Frey and Vautravers-Busehart (2000); Urrutiaguer (2002); Levy-Garboua and Montmarquette (2003); Putler and Lele (2003); Seaman (2005); Edginton (2006); Smith (2007); Werck and Heyndels (2007); Ateca-Amestoy (2008) and Lee, Lee, Lee and Babin (2008).
- Fifty-seven percent and fifty-nine percent of the respondents indicated that they would watch existing Afrikaans films and premieres of Afrikaans films at the KKNK respectively. No studies supporting or contradicting this finding could be found.

3.6.2 Findings regarding the comparison between Afrikaans film theatre and live theatre ticket purchases

- Four factors (from the 20 extracted aspects) were identified in both the exploratory factor analyses during the analyses of the Afrikaans film and Afrikaans live theatre ticket purchasing data. Since both factor analyses resulted in very similar factors, the factors were

identically labelled as Media, Quality facilities, Experience and Credentials. These factors are similar to the factors in the studies of Botha, Viviers and Slabbert (2012); and Botha, Slabbert and Viviers (2014). The factor labels in these studies were media, quality facilities, festival experience, monetary facets and production credentials. The study of Bass (1969) revealed two factor classifications, external forces (including aspects such as price, advertising, award nominations and star-power); and internal forces (including word of mouth). The study of Roose (2008:243) also refers to internal and external factors with similar aspects as that of Bass' study. These factors in both the studies of Bass (1969) and Roose (2008) are not labelled the same as the factors of this study, however the aspects in the factors are similar to those of this study. Swanson, Davis and Zhao's (2007) study identified the following factors for arts performance attendance, self-esteem enhancement, education (educational value), escape (forget problems, escape life), recreation (entertainment, have good time), aesthetics (form of art, enjoy their beauty) and social interaction (to be with family/friends, enjoy more when with other people). The factors are once again differently labelled, but certain aspects are similar to the aspects in this study. No studies could be found where the factors contributing to live theatre were compared to the factors contributing to film theatre.

- Two separate confirmatory factor analyses were done on the aspects contributing to Afrikaans film and Afrikaans live theatre ticket purchases. This was to group the different contributing aspects into exactly the same factors for each dataset so that the factors in each dataset could be compared with one another. The results of the exploratory factor analyses previously reported, together with the insights provided by the literature, were used to compile the factors for the confirmatory factor analyses. Goodness-of-fit models were applied and all four tests indicated that the confirmatory factors of both the Afrikaans film theatre and Afrikaans live theatre data were valid. The use of this method is similar to the studies of Lee and Green (1991), Boudier-Pailler (1999:10) Jurovski and Gursoy (2004), Yoon and Uysal (2005), as well as He and Song (2009).
- All four the factors from the confirmatory factor analysis for films contribute to Afrikaans film theatre ticket purchases as all the different factors' mean values were above 3 on the Likert scale (indicating that they made a contribution). The most important factor that influences the film theatre attendee is *Experience* (mean value 3.67) followed by *Production credentials* (3.62), *Media* (3.49) and *Quality facilities* (3.46). This echoes the five factors from the initial exploratory factor analysis on the film theatre data where the factors were *Proudly Afrikaans* (3.78), *Leisure Experience* (3.55), *Marketing* (3.52), *Quality Facilities* (3.50) and *Production Credentials* (3.47). With the exception of the additional factor *Proudly*

Afrikaans in the latter, the order from the largest to smallest contributing factor is identical to the order of the contributing factors of the confirmatory factor analysis on the film data.

- Lastly, the factors contributing to Afrikaans film theatre and Afrikaans live theatre were compared by means of a *t*-test. Prominent differences were evident between the ticket purchase behaviour of these two types of attendees. When purchasing tickets, it is evident that the film theatre attendees are more influenced by *Media*, *Quality facilities* and the *Experience* than the Afrikaans live theatre attendees. Studies that found *Media* (or aspects within media) to be a great influence on attendees' decision to attend. These include the following: According to Eliashberg and Shugan (1997:75) media plays a role when the attendee must decide on which film to choose, of which the most important aspect in this factor is the reviews of the critics. Chuu *et al.* (2009:226) found that film theatre attendees are dependent on marketing to go and see a film. Eliashberg and Shugan (1997:70); Liu (2006:74); Chakravarty, Liu and Mazumdar (2010:186) all found that word of mouth is an important attribute for the attendees to purchase tickets. *Quality facilities* is supported by Marshall, Dockendorff and Ibáñez (2013:1805) who confirm that general quality is an important facet of demand for the films. Chuu *et al.* (2009:224) found that film theatre attendees are more influenced by facilities than the art attendee, which confirms the findings of this study. Some aspects in the *Experience* factor is supported by the following studies: Timeslots play an important role in the film option selected by the film theatre attendee (Fernández-Blanco and Prieto-Rodríguez, 2003:154; Herlina, 2012:549); and the genre preferences are also important to the film theatre attendee (Moon, Bergey & Lacobucci, 2010:111). Chuu *et al.* (2009:215) state that film theatre attendees are less likely to plan ahead to see a film. Wohlfeil and Batat (2009:375) found that the atmosphere at arts houses is preferred to film theatres because it is more personal and there is an intellectual atmosphere for the live theatre attendee.
- Live theatre attendees, on the other hand, are more influenced by *Production credentials* than film theatre attendees. The aspects within this factor, or the factor as a whole, are supported by different studies. According to Werck and Heyndels (2007:39) playwrights play an important role in the selection of a live theatre production by attendees. Scheff (1999:20) found specific artists/actors to be the reason for attendees' interest in a live theatre production. Delmestri, Montanari and Usai (2005:980), Cuadrado and Mollà (2000:59) as well as Botha, Slabbert and Viviers (2014:340) also found production credentials to be a very/most important facet for attendees to attend theatre productions. Scheff (1999:20) also found that the live theatre attendee interested in specific artists.

3.7 IMPLICATIONS

Based on these findings, the following implications can be made for Afrikaans film theatre ticket purchases in general as well as implications regarding the comparison of Afrikaans film and live theatre ticket purchases.

3.7.1 Implications regarding the factors contributing to the ticket purchases of Afrikaans film theatre

- Regardless that some key factors revealed higher mean values than others, all five factors were still considered to make a contribution to the ticket purchase behaviour of Afrikaans film attendees. Afrikaans film producers and marketers should therefore not neglect any of these five key factors, as each makes a substantial contribution to ticket purchases.
- The most important factor contributing to ticket purchases, based on the mean value, is *Proudly Afrikaans*. Afrikaans film producers and marketers can rely on the fact that the Afrikaans film market prides itself in attending these productions for the major reason that it is Afrikaans, relates to their culture, offers good quality entertainment for family and friends, and is worthwhile supporting. This indicates that the production of Afrikaans films should be continued, since the current ticket purchasing market indeed wants Afrikaans films to choose from on the South African film circuit.
- The second most important factor, according to its mean value, was *Leisure Experience*. South African film theatres and marketers should therefore understand that this ticket purchasing market niches itself as a leisure seeking film-lover who would impulsively decide to attend an Afrikaans film as a last-minute leisure activity, while thoroughly enjoying the atmosphere of such a film. Marketing the latest releases and upcoming Afrikaans films with the emphasis on an enjoyable experience is recommended, whereby the attendee is subconsciously aware of his/her options when time is available for a leisure activity. A loyalty programme that compensates this avid Afrikaans film supporter is also recommended.
- *Marketing* is the third most important factor, according to its mean value. It is therefore important for Afrikaans film marketers to invest in a good marketing campaign with good film trailers, posters and advertisements on the TV, radio, magazines and newspapers. The advertising message should convey and emphasise the contributing factors, for example the film must be marketed as a quality Afrikaans film with renowned Afrikaans actors that provides a wonderful leisure experience with family and friends. This will undeniably contribute to this specific market's decision to purchase tickets for these films.

- *Quality facilities* is the fourth most important factor, according to its mean value. This means that this market highly values quality film theatres that have good sound and visibility, comfortable seating and air-conditioning. Film producers/technicians should therefore also make every effort to incorporate the latest technology and visual effects into the film to complement the exclusive quality experience that only cinemas can offer, as opposed to a more mediocre experience at home. Accessibility and user-friendliness of ticketing systems via the internet and at cinemas should be ensured and well-managed by ticketing offices.
- *Production credentials* is the fifth most important factor according to its mean value. It is important for producers/casting agents to ensure that the right cast (renowned/popular) are selected for the films. Making use of well-known scriptwriters and directors will also contribute to attracting/recruiting renowned actors for these films.

3.7.2 Implications regarding the comparison between Afrikaans film theatre and live theatre ticket purchases

- It was evident that all four factors play a role in ticket purchases of film theatre and live theatre attendees. However, film producers and marketers must more intensely manage *Marketing/Media*, *Quality facilities* and the *Experience* because this market is more demanding with regards to these factors. It is thus essential to keep this in mind when considering the hosting of Afrikaans films at arts festivals. The fact that Production credentials are more important to live theatre attendees, suggests that festival organisers/marketers strongly rely on the big names 'to do the selling' for productions at these festivals. It cannot however be assumed that the big names alone will have the same effect for ticket sales of Afrikaans films. Therefore, if Afrikaans films were to be re-incorporated into the KKNK festival programme, great emphasis must be placed on suitable facilities at these temporary festival grounds. Efforts must be made to create a memorable sociable experience when showcasing the films; and more vigorous marketing must be conducted (with information regarding the previously mentioned factors).
- Since 57% and 59% of the respondents indicated that they would watch existing Afrikaans films and premieres of Afrikaans films at the KKNK respectively, film producers and KKNK's festival organisers should definitely consider re-introducing Afrikaans films (existing and premieres) into the festival programme. This could typically be done where the actors in these films could make live appearances before or after an open-air showcasing of the film under the stars. Meeting these famous actors in person at these premieres, could possibly motivate the attendees that prefer Afrikaans live theatre to also purchase tickets for the showcased Afrikaans films.

3.8 CONCLUSIONS

The purpose of this research was to determine the key factors contributing to the ticket purchases of Afrikaans film theatre and Afrikaans live theatre productions as well as to compare these factors with each other to analyse possible differences. This research is valuable and necessary in a currently struggling Afrikaans film industry. From the results, it is evident that specific key factors influence Afrikaans film theatre attendees to purchase tickets. This research helps to better understand the purchase behaviour of Afrikaans film theatre attendees. By implementing the managerial proposals in this study, there could be an improvement of Afrikaans film theatre ticket sales and ultimately the Afrikaans film theatre industry. Film theatre marketers can perhaps learn from the marketers of arts festival productions, who are experts in bringing the Afrikaans theatre product to the audiences. Future research studies should explore the option of boosting Afrikaans film festivals in South Africa or introducing the concept of an Afrikaans film “roadshows” whereby Afrikaans films are showcased in towns where cinema facilities are not available, without compromising a quality cinema-like experience. It is further recommended that research be conducted in this field whereby the purchase behaviour of younger upcoming Afrikaans film markets are explored. The findings of this research are not only valuable for increasing ticket sales at Afrikaans arts festivals, but are also beneficial for the general sales of Afrikaans film theatre tickets at cinemas across the country.

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Chapter 4

DETERMINING THE KEY FACTORS CONTRIBUTING TO THE TICKET PURCHASE OF YOUNGER AFRIKAANS FILM THEATRE ATTENDEES

Abstract

The Afrikaans film industry is a concern, as Afrikaans films are struggling financially. From the literature study it is evident that there are different aspects that can contribute to a film theatre attendee's decision to purchase a film ticket. By determining the key factors contributing to the ticket purchases of Afrikaans film theatre, the Afrikaans film industry can be assisted to increase these sales. Previous purchase behaviour studies indicate that younger consumers differ considerably in their tastes and preferences when compared to middle-aged and older individuals. Since younger consumers are the future market for most industries, and since films are a leisure activity enjoyed by many young individuals, a better understanding of the needs and preferences of younger film attendees will contribute to the sustainability of the future market. The aim of this article was thus to determine the key factors contributing to the ticket purchases of the younger Afrikaans film theatre attendee. This was achieved by distributing questionnaires among Afrikaans-speaking students at the North-West University Potchefstroom Campus and to Afrikaans-speaking scholars at an inter-school sports event. The data was analysed and an exploratory factor analysis was conducted to group the aspects. The following five factors were revealed: *Marketing*, *Proudly Afrikaans*, *Production credentials*, *Quality facilities* and *Quality films*. ANOVAs and *t*-tests were conducted to further analyse the data. The following differences were found: men and women are influenced to the same degree by all five of these factors; the five factors have a stronger influence on the attendees the younger they are. Respondents who prefer Afrikaans films over English films are more influenced by all five of these factors and the attendees who view three or more films in one month are more specifically influenced by the factors *Quality facilities*, *Proudly Afrikaans* and *Production credentials*. The results and recommendations of this study need to be implemented by Afrikaans film marketers and producers to grow the market and ultimately increase Afrikaans film theatre ticket sales amongst this younger market.

Key words: *Afrikaans films, younger Afrikaans film theatre attendees, ticket purchase behaviour*

4.1 INTRODUCTION

Lifestyles have become more hurried and leisure time has become less (Bittman & Wajcman, 2000:165). As a result, time is more valued and consumers expect more value from their available free time (Tassiopoulos, 2010:20). Leisure time is considered as a special time for consumers and they therefore need to spend it on something they love. Leisure can be divided into different groups: sport and physical recreation; arts and entertainment; countryside recreation; home-based leisure; and play and activity-based leisure to name just a few (Hayward, 2000:12-41). This research will focus on arts and entertainment; and includes activities such as theatre, cinema, opera, classical music, orchestral and individual recitals, popular music, dance, cabaret, stand-up comedy, art galleries, museums, concerts and exhibitions (McHone & Rungeling, 1999:216; Hayward, 2000:27). More relevant to this study is film theatre / cinemas.

It is known that a film theatre attendee's decision to purchase a ticket for a specific film production is influenced by various aspects (Taylor, Owen, Bell & Withall, 2001:150). Examples of these aspects are the film's trailer, the cast, the plot, film awards, the language of the film, and so forth. However, the purchase behaviour of a consumer (such as a film theatre attendee) can also further be influenced by demographic variables, such as age (Swanson, Davis and Zhao, 2007:306; Grisolia and Willis, 2012:119). Previous purchase behaviour studies indicate that younger consumers differ considerably in their consumer tastes and preferences when compared to middle-aged and older individuals. Since younger consumers are the future market for most industries (Botha & Slabbert, 2011:16); and since films are a leisure activity enjoyed by many young individuals (Cuadrado and Frasset, 1999:260); a better understanding of the needs and preferences of younger film attendees will contribute to the sustainability of the future market and financial success of the film industry (Grisolía, Willis, Wymer & Law, 2010:225). Thus, the purpose of this article is to determine the key factors that contribute to the ticket purchases of younger Afrikaans film theatre attendees.

4.2 LITERATURE REVIEW

Purchase behaviour can be defined as the process or activities that a consumer follows and acts upon to search, select, purchase, use and evaluate a product or service (Hawkins, Best & Coney, 2001:7; Blech & Blech, 2007). The decision-making process within purchase behaviour consists of different stages. Firstly, the consumer identifies a problem or need. Secondly, the consumer searches for information or options to solve the problem or satisfy the need. Thirdly, the various options or alternatives are weighed up against each other and, fourthly, a decision is made. Lastly, the consumer evaluates how good the product or service was in satisfying his/her needs (also known as post purchase behaviour) (Yakup & Jablonsk, 2012:62).

Existing purchase behaviour models and processes in the literature identify various aspects that influence consumers' purchase decision for arts and cultural products or services (McCarthy & Jinnett, 2001; Caldwell, 2001 & Botha, 2011); or, more specifically, aspects that influence the purchase behaviour / decision for films by film attendees. Table 4.1 provides an outline of studies which identify 36 influential aspects relating directly or indirectly to the purchasing / attending of films as a product.

Table 4.1 Influential aspects relating directly or indirectly to the purchasing/attending of films

Aspects that influence the Film theatre attendees	Resources used
Value for money received for the film	Schiffman and Kanuk (2010); Colbert (2003); Scheff(1999); Willis and Snowball (2009); Moe and Fader (2009); Thomas and Bogner (1994); Verdin and Williamson (1994); Corner (1991); Bowman and Anbrosini (2000); Bach, Flanagan, Howll, Levy and Lima (1987); Dinz and Machado (2011)
The need to support the film industry	Pendersen and Buur (2000)
The opportunity to watch the film in the film theatre attendees' own language	Fernández-Blanco and Prieto-Rodríguez (2003); Werck and Heyndels (2007); Tu (2000); Van der Merwe (2012); Willis and Snowball (2009);
Popularity and the reputation of the scriptwriter	Akdede and King (2006)
Popularity and the reputation of the actors/actresses	Delmestri, Montanari and Usai (2005); Karniouchina (2011); Jung and Kim (2010); Finsterwalder, Kuppelwieser and De Villiers (2012); Albert (1998), Bagella and Becchetti (1999); Hennig-Thurau, Houston and Walsh (2006); Wohlfeil and Batat (2009); Meiseberg, Ehrmann and Dormann's (2008)
Popularity and the reputation of the directors	Jung and Kim (2010); Chang and Ki (2005); Finsterwalder <i>et al.</i> (2012); Bagella and Becchetti (1999); Hennig-Thurau, <i>et al.</i> (2006), D'Astous and Touil's (1999); Delmestri <i>et al.</i> (2005); Herlina (2012)
Popularity and the reputation of the producer	Pangarker and Smit (2013); Picci (2006); Albert (1998); Fernández-Blanco and Prieto-Rodríguez (2003); Herlina (2012)
The popularity of the story/tale	Corning and Levy (2002); Gazely, Clark and Shina (2011); Beeton (2005); Akdede and King (2006); Herlina (2012)
The soundtrack and/or DVD	Silver and McDonnell (2007); Marshall and Cohen (1998); Boltz (2004)
The cinematography (quality of the camera work) of films	Elberse and Anand (2007); Werck and Heyndels (2007)
Overall quality of films	Gemser, Leenders, Wijnberg (2008); Willis and Snowball (2009); Urrutiaguer (2002); Hume, Mort and Winzar (2007); Grisolia and Willis (2011); Throsby (1983); Desforges (2001); Scheff (1999); Herlina (2012)
The preference for a specific genre of films	Hall (2005); Moon Bergey and Lacobucci (2010); Hsu (2006); Finsterwalder <i>et al.</i> (2012); Grisolia and Willis (2011); Chang and Ki (2005); Delmestri, <i>et al.</i> (2005); Pangarker and Smit (2013); Neelamegham and Chintagunta (1999); Moore (1968); Corning and Levy (2002); Willis and Snowball (2009); Bagella and Becchetti (1999); Gazley, <i>et al.</i> (2011)
The fact that the films are true to the film viewers' culture	Snowball (2005); Ateca-Amestoy (2008); Fernández-Blanco and Prieto-Rodríguez (2003)
The fact that films touch the film	Jacobs, Manstead and Fischer (1999); Tan (1994); Hume <i>et al.</i> (2007);

viewer emotionally	Wohlfeil and Whelan (2006); Fischhoff (1998)
The general ticket price of films	Werck and Heyndels (2007); Scheff (1999), Corning and Levy (2002); Urrutiaguer (2002); Moe and Fader (2009); Botha, Viviers and Slabbert (2012); Akdede and King (2006); Colbert (2003); Desforges (2001)
The standard and quality of the film theatre (example air conditioning, visibility, sound quality)	Hume <i>et al.</i> (2007); Radbournea, Glowb and Johansona (2010); Cuadrado and Frasquet (1999), Grisolia and Willis (2011); Wohlfeil and Whelan (2006); Levy-Garboua and Montmarquette (1996); Courty (2000)
The general accessibility of the film theatre	Cuadrado and Frasquet (1999); Borgonovi (2004)
The efficiency and user-friendliness of the ticketing system via the internet	Olson and Boyer (2005); Lin and Huang (2006)
The accessibility of the ticket system service at the film theatre	Cuadrado and Frasquet (1999)
The different timeslots of film shows	Aguiar and Hurst (2007); Fernández-Blanco and Prieto-Rodríguez (2003); Willis and Snowball (2009); Herlina (2012)
The facts that the film viewer wants to watch films that received awards	Boyle and Chiou (2009); Pangarker and Smit (2013); Litman (1983); Dodds and Holbrook (1988); Terry, Butler and De'Armond (2005); Nelson, Donahue, Waldman and Wheaton (2001), Gemser <i>et al.</i> (2008); Dechert, Adjamah and Pauly (2005); Simonoff and Sparrow (2000); Chang and Ki (2005)
Enjoyed the first film and want to see the follow up of the film	Chang and Ki (2005); Eliashberg, Elberse and Leenders (2006); Pangarker and Smit (2013); Simonoff and Sparrow (2000); Moon <i>et al.</i> (2010); Collins, Hand and Snell (2002)
Word of mouth (family, friends, by rumours)	Liu (2006); Eliashberg and Shugan (1997); Faber, O'Guinn and Handy (1988); Neelamengham and Jain (1999); Duan, Gu and Whinston (2008); Chakravarty, Liu and Mazumdar (2010); D'Astous and Touil (1999); Moul (2007); Corning and Levy (2002); Gazely <i>et al.</i> (2011)
Posters and billboards of films	Lee and Han (2009); Akdede and King (2006); Gazely <i>et al.</i> (2011); Elberse and Anand (2007); Eliashberg <i>et al.</i> (2006); Herlina (2012)
The trailers of films	Gazely, <i>et al.</i> (2006); Finsterwalder, <i>et al.</i> (2012); Rotfeld (2006); Herlina (2012)
Information about films on the websites	Colbert (2003); Moon <i>et al.</i> (2010); Chakravarty <i>et al.</i> (2010); Akdede and King (2006); Dechert <i>et al.</i> (2005); Duan <i>et al.</i> (2008)
Radio interview and conversations about films	Akdede and King (2006)
Television interviews and conversations about films	Beeton (2005); Akdede and King (2006); Wohlfeil and Batat (2009); D'Astous and Touil (1999); Rotfeld (2006)
Written reviews of films in newspapers and magazines	Austin (1986); Eliashberg and Shugan (1997); Gemser, Van Oostrum and Leenders (2007); Reinstein and Snyder (2005); Gemster <i>et al.</i> (2008); Adkede and King (2006); Scheff (1999);
The fact that films are good entertainment	Scheff (1999); Cuadrado and Frasquet (1999)
To enjoy films with family and friends	Young (2000); Radbournea <i>et al.</i> (2010); Cuadrado and Frasquet (1999); Wohlfeil and Batat (2009); Frasteschi and Lazzaro (2008), Herlina (2012)
Film lover	Fernández-Blanco and Prieto-Rodríguez (2003)
The atmosphere and spirit experienced during a film at the movie theatre	Wohlfeil and Whelan (2006); Wohlfeil and Batat (2009)
Sufficient free time on hands to attend films	Colbert (2003); Willis and Snowball (2009); Lin and Huang (2006); Jacobs and Gerson (2001)

Last minute decision to watch films	Meng and Xu (2012); Bayley and Nancarrow (1998)
Associating more with some films than other films	Werck and Heyndels (2007); Tu (2008); Throsby (1983); Pangarker and Smit (2013)

In addition to the aspects identified in Table 4.1, certain demographic variables can also influence purchase behaviour. These include gender; geographic origin, ethnicity education and income (Formica & Uysal, 1996; Lee, 2000:170, Lee, Lee & Wicks 2004:67; Willis, & Snowball, 2009:169,181). As previously mentioned, age is also one such prominent demographic (Leeworthy, Wiley, English, & Kriesel, 2001:871; Gibson & Yiannakis, 2002:263). Table 4.2 shows some studies that identify differences in the purchase behaviour of different age markets.

Table 4.2: Previous studies focusing on differences in the purchase behaviour of younger versus older consumers

CHARACTERISTICS	TITLE OF THE STUDY	YOUNGER CONSUMER	OLDER CONSUMER	AUTHOR(S)
Film theatre	Motivations for movie attendance	The younger attendees are more frequently visiting the movies		Austin (1986)
	Favorite films and film genres as a function of race, age, and gender	The youngest attendees show the strongest preference for all the genres. Genres are the following: action-adventure, drama, animation, horror, and murder/thriller.	The older age group do not want to watch films with the genre horror. All the age groups of women want to watch romance films.	Fischhoff, Antonio, and Lewis (1998)
	The social stratification of theatre, dance and cinema attendance	Could not be confirmed that the attendance to the theatre increases with age.	If the attendees have children under 5 in the house their chances of being an omnivore (have higher social status, higher education and higher income than the univore) may be negative.	Chan and Goldthorpe (2005)
Live theatre/ performance	Age, income, and gender: Demographic determinants of Community Theater Patronage	The younger attendee is not that much influenced by the quality of the theatre production.	Older attendees are more interested in the cast, director, actor and actress. Older attendees are more willing to pay for seasonal and individual tickets. The older attendee also wants higher quality for the theatre productions.	Stafford and Tripp (2001)
	Respondent related correlates	The attendees that visited the theatre		Roose, Waeye and Agneessens

	of response behaviour in audience research	production over the past year tend to be younger attendees.		(2003)
	Arts for the art's sake? An examination of motives for arts performance attendance		The motivation for the attendee to attend the production increased as their age increased.	Swanson, Davis, and Zhao (2007)
	Physical Theatre consumption and the advent of the 'Festivore': A case study of audience attendance at the South African National Arts Festival	The majority of the attendees to the theatre are between the ages of 18 and 24 years. This age group does not spend that much on theatre tickets.	The age group of 31 to 44 years are the second group that visits the theatre.	Antrobus and Snowball (2010)
	A count data travel cost model of theatre demand using aggregate theatre booking data	The under 29 years group travels more to watch theatre productions because they do not have any children.	The age group of 45 to 49 years travelled more to watch theatre productions because their children are independent. The age group of 30 to 44 years travelled less for theatre productions.	Willis, Snowball, Wymer and Grisoli'a (2012)
	Arts participation as cultural capital in the United States, 1982–2002: Signs of decline?	The age group younger than 47 showed a decline in musical theatre. Opera and jazz show declines in the younger age groups.	Attendees between the age of 47 and 66 years showed an increase in attending cultural goods. The age group between 47 and 56 years increased in visiting art-museums.	DigMaggio and Mukhtar (2004)
	Festivals	Consumer behaviour in multi-channel contexts: the case of a theatre festival	Attendees under the age of 18 years did not purchase their tickets online because they do not have credit or debit cards. The age group of 18 to 25 years mostly buy their tickets at the doors because of their spontaneous decisions to attend performances.	The age group between 26 and 60 years purchase tickets well in advance because they need to arrange babysitters or other things.
	An analysis of wine festival attendees' motivations: A synergy of wine, travel and special events?	The largest group of attendees to the festival were between the ages of 21 and 29 years. The consumers in their 20's were there to have fun and to get away.		Yuan, Cai, Morrison and Linton (2005)
	Visitors' Motivation for Attending the South BeachWine	The majority of visitors to the festival were first time visitors between the ages of 20 and 39		Schofield and Thompson (2007)

	and Food Festival, Miami Beach, Florida	years.		
	Segmentation by Genres: the Case of the Aardklop National Arts Festival	Rock attendees are the youngest visitors to the festival. The young consumers are less motivated by family togetherness.	The attendees that visited the festival were 41 years of age. The attendees are mostly motivated by the festival productions when visiting the festival.	Kruger, Saayman and Ellis (2011)
Travel/ Leisure	Profiling the senior traveller: An Australian perspective		Older consumers are not greatly motivated by shopping facilities. They are more influenced by word of mouth because they like to talk with other consumers about their experience when they return home.	Horneman, Carter, Wei and Ruys (2002)
	Profiling the senior traveller: An Australian perspective		The consumer 65 years and older has the time to travel and the money to spend on travel.	Javalgi, Thomas and Rao (1992), as quoted by Horneman, Carter, Wei and Ruys (2002:24)
	Psychographic and Demographic Profiles of Niche Market Leisure Travellers	Outdoor recreation sites attract younger consumers as well as fishing.	The older consumer with children under the age of 18 years who were interested in outdoor recreation, fairs and festivals were exploratory and children centred.	Hsu, Kang and Wolfe (2002:12)
General goods	Predictors of tourists' shopping behaviour: Examination of socio-demographic characteristics and trip typologies	Young consumers do not browse and shop that much. If the young consumers browse and shop they look at the following categories: books, music, clothes, shoes and jewellery.	Older consumers will browse and shop in all the categories.	Oh, Cheng, Lehto and O'Leary (2004)
	Attitude and age differences in online buying	Consumers under the age of 29 are more positive towards shopping online. They will search for the products online but are less likely to purchase online.	Older consumers are more likely to purchase product when they search for products online.	Sorce, Perotti and Widrick (2005)
	Why do older consumers buy older brands? The role of attachment and declining innovativeness.	Younger consumers have preferences for products just for a short time and may then decide to chance their preference after that time.	Older consumers are more attached to products they purchase and are less likely to chance the products they purchase.	Lambert-Pandraud and Laurent (2010)

From the studies in Table 4.2, it is evident that younger consumers / markets differ significantly from older consumers / markets in their preferences and purchase behaviour when it comes to consuming general / commercial (jewellery and clothing), general and arts-related (film and live theatre productions) products. According to Bush, Martin and Bush (2004:109) the youth market has been characterised as one of the most coveted segments because of its spending power; ability to be trendsetters; receptivity to new products; and tremendous potential for becoming lifetime customers. In addition to this, research has found that tastes and preferences are usually set as early as the age of 20, suggesting that early exposure to the arts is a crucial determinant of the demand of adults (Colbert, 2003:34). It is therefore important to gain a better understanding of the purchase behaviour (or more specifically the aspects that contribute to the purchase decision) of the younger Afrikaans film theatre attendee, as these insights will assist in not only broadening the existing Afrikaans film theatre market, but securing a future market.

4.3 PROBLEM STATEMENT

Statistics published by the National Film and Video Foundation (NFVF) reveal that of the 47 South African films released between 2000 and 2007, most did not earn enough at the local box office to retrieve even 50% of their production costs (NFVF, 2008). According to Van Nierop (2014:10) a film is considered financially successful when it generates more than R3 million profit. With this in mind, of all the Afrikaans films released between 2008 and 2013, only 12 were financially successful (one third of the Afrikaans films during this period). In addition to this, according to the NFVF's South Africa Box Office Report, total gross revenue at South Africa's cinema's fell by 6% (from R408-million to R382-million) between the first half of 2013 and the first half of 2014 (Anon, 2014). These figures all reveal a level of concern regarding the sustainability of the Afrikaans film industry. These concerns are shared by certain key figures in the Afrikaans film industry. Specifically Sallas De Jager, renowned writer, producer, actor and director associated with Afrikaans films, stated that he simply does not understand how the market works; and considers his 2013 film "Stuur Groete vir Mannetjies Roux" as possibly his last, so as not to risk making yet another film (Van Nierop, 2014:10). Also, limited research studies pertaining to the Afrikaans film industry exist. More specifically, no research could be found investigating the purchase behaviour of Afrikaans film theatre attendees based on age.

It is important for producers and marketers to gain a better understanding of the purchase behaviour of younger Afrikaans film theatre attendees. According to Silver and McDonnell (2007:495) the core market for films is young people. This idea is further reinforced by Catherine Paura, the CEO of Capstone Global Marketing and Research Group, in an article by Denson-Randolph (2013:76), who states that there are more opportunities that the theatre can

create for the baby boomers (young market) because they tend to spend more money at film theatres than older age groups. In addition to this, the younger market is considered to be the upcoming market that will eventually need to replace the older market (Botha & Slabbert, 2011:16). However, Cuadrado and Frassetto (1999:258) state that different consumer markets have different wants, needs, characteristics and behaviours. It is therefore crucial to determine the specific needs of this younger upcoming market or, more specifically, the aspects that contribute to their ticket purchases. This will enable Afrikaans film producers and marketers to gain a better understanding of their purchase behaviour and, in doing so, better cater for their needs. This will result in better securing this market for the future, and ultimately contributing to the sustainability of the Afrikaans film industry.

4.4 METHODOLOGY

The methodology will consist of the following four sections: the development of the questionnaire; the research design; method of collecting data; as well as sampling and data analysis.

4.4.1 Development of the questionnaire

The questionnaire was adapted from Botha's (2011) questionnaire, which was based on the aspects that contribute to the ticket purchases of live theatre attendees. These aspects were reworded and adapted for the ticket purchases of film theatre. The questionnaire was divided into three sections: Section A consisted of the aspects (36 in total) that contribute to the ticket purchases of younger Afrikaans film theatre attendees. Section B included demographic / profile related questions (age; gender; education level) and behavioural aspects (for example the number of films viewed per month; the total expenditure on films per month; preferred film medium; etc.).

4.4.2 The research design and method of collecting data

The questionnaires were distributed amongst Afrikaans speaking students at the North-West University Potchefstroom Campus (between March 2014 and April 2014); and amongst scholars at an inter-school sports event (between 12 April 2014 and 26 April 2014).

The North-West University was chosen because, firstly, the students from this university campus are predominately Afrikaans speaking, thus the prediction is that they will be more likely to watch Afrikaans films. Secondly, the student profile at the university is representative of students from different provinces in South Africa (van der Merwe, 2014).

The questionnaires were also widely and evenly distributed amongst Afrikaans-speaking students at different university faculties, such as Engineering (B.Ing.), Natural sciences (B.Sc.), Economic and management sciences (B.Com.), Arts (B.A.), Law (L.L.B.) and Educational sciences (B.Ed.).

The inter-school sports event (hosting various sport forms) was held in Potchefstroom and was selected because most of these pupils are Afrikaans speaking scholars; and also originate from three different provinces in South Africa (North-West, Gauteng and Mpumalanga). The questionnaires were evenly distributed between the different sportfields utilised on the day to make sure that pupils across genders, ages and sports types were targeted.

The fieldworkers were trained and well-informed about the aim of the study and the purpose of the questionnaire. A screening question was asked to ensure that the respondent had purchased at least one Afrikaans film theatre ticket in the past 12 months.

4.4.3 Sampling

According to South Africa's 2011 Census (Anon, 2012), there were 51 770 560 people in the country. From this population, close to 60% (approximately 31 million) are under the age of 35; and 13% (approximately 6.73 million) are Afrikaans speaking. From these statistics, it is safe to assume that the formula of Krejcie and Morgan (1970:607) can be used, since the formula makes provision for study populations larger than 20 000. According to this formula, if the population is 20 000 (N), then 377 (s) usable questionnaires are needed.

For the purposes of this article, Afrikaans-speaking high school pupils and university students were selected to represent the younger Afrikaans film theatre attendee, since they are considered to be at an independent age where the decision to select and purchase a product such as a film ticket is prevalent. A total of one thousand and eighty-two (1082) usable questionnaires were collected amongst these "younger" Afrikaans film theatre attendees and the data was pooled for statistical analysis.

4.4.4 Data analysis

The data was captured in Microsoft excel and SPSS was used to analyse the data. An exploratory factor analysis was carried out to determine the factors that contribute to the ticket purchases of Afrikaans film theatre. ANOVAs and *t*-tests were performed to find possible differences between the mean values of the factors based on certain independent variables.

4.5 RESULTS

The results will be discussed in the sections that follow. Firstly, from the merged datasets, a discussion on the profile of the young film theatre ticket purchaser will be offered; secondly, an exploratory factor analysis on the factors that contribute to younger Afrikaans film theatre ticket purchases will be provided and, lastly, the results of some ANOVAs and *t*-tests will be discussed to analyse possible differences between the factors and certain independent variables.

4.5.1 Profile of the young film theatre ticket purchaser

Table 4.3 indicates the profile of the younger Afrikaans film theatre attendee. Most of the respondents were female (60%) and between the ages of 21 and 25 years (47%). The average age of the respondents was 21.49 years and they watched an average of 3.47 Afrikaans films during the past twelve months. It is interesting to note that they also purchased 3.45 of these already-seen Afrikaans films on DVD or purchased the soundtrack.

The respondents purchase an average of 1.99 film tickets (this includes English and Afrikaans films) and spend approximately R122,93 on films at a Ster-Kinekor or Nu Metro theatres per month. The most preferred film genre is Comedy (54%) followed by Romance (22%) and Action (7%). Thriller (5%) can be seen as their least preferred genre. The respondents also watched 2.31 live theatre productions in the past year. Their favourite Afrikaans film (to date of this research) was *Semi-Soet* (25%) followed by *Pad na Jou Hart* (13%).

The respondents prefer to watch Afrikaans films on the following mediums: TV - DSTV or Box Office channels (46%), Ster-Kinekor or Nu Metro (43%) and computer or tablet via the internet (35%). There is a moderate interest among the respondents to attend Afrikaans films at arts festivals (34%), to attend the premier of an Afrikaans film (30%), to attend an Afrikaans film festival (34%). Twenty-five percent of the respondents were of the opinion that Afrikaans films do not reach international quality.

Table 4.3: Profile of a young Afrikaans film theatre ticket purchaser

VARIABLE	Percentage (%) N =	VARIABLE	Percentage (%) N =		
AGE		LIVE THEATRE PRODUCTIONS ATTENDED IN THE PAST YEAR			
<15	15%	1-2	73%		
16-20	37%	3-4	17%		
21-25	47%	5-6	5%		
26+	1%	7+	5%		
Average age	21,49	Average stage in the past year	2.31		
GENDER		NUMBER OF AFRIKAANS AND ENGLISH FILMS ATTENDED PER MONTH			
Female	60%	0	20%		
Male	40%	1-2	60%		
		3+	20%		
		Average films in one month	1.99		
NUMBER OF AFRIKAANS FILMS ATTENDED IN PAST YEAR		MOST PREFERRED GERES FOR AFRIKAANS FILMS			
1-2	47%	Comedy	54%		
3-4	32%	Romance	22%		
5-6	12%	Action	7%		
7+	9%	Drama	6%		
Average over the past year	3.47	Musical	6%		
		Thriller	5%		
FILMS PURCHASED ON DVD AND/OR SOUNDTRACK IN PAST 12 MONTHS		FAVOURITE FILMS (TOP 10)			
1-2	55%	Semi-soet	25%		
3-4	27%	Pad na Jou Hart	13%		
5-6	10%	As jy Sing	10%		
7+	8%	Bakgat	8%		
Average over the past year	3.45	Platteland	5%		
TOTAL MONEY SPEND PER MONTH ON AFRIKAANS FILMS		Liefeling			
< R50	33%	3%			
R51- R 100	31%	Klein Karoo			
R101- R 150	12%	3%			
R151-200	12%	Poena is Koning			
R201- R 250	2%	2%			
R 251- R 300	5%	Wolwedans in die Skemer			
R301+	5%	2%			
Average money spent per month	R 122.93	Faan se Trein			
WATCH AFRIKAANS FILMS THROUGH DIFFERENT MEDIUMS		DEFINITELY	TO AN EXTENT	NOT AT ALL	AVERAGE out of 3
Ster-Kinekor / Nu Metro film theatres		43%	39%	18%	1.75
Hired DVD's at Video shop		29%	40%	31%	2.02
DVD's Bought		20%	30%	50%	2,31
Computer/Tablet via the Internet		35%	33%	32%	1.97
TV / DSTV / Box Office channels		46%	38%	16%	1.69
OTHER BEHAVIOUR REGARDING FILMS					
Will attend existing Afrikaans films at Arts festival		34%	48%	18%	1.84
Will attend a premiere of Afrikaans Films		30%	42%	28%	1.98
Will attend Afrikaans film festival		34%	42%	24%	1.89
Afrikaans films are from international quality		25%	54%	21%	1.96

4.5.2 Factors that contribute to Afrikaans film theatre ticket purchases among the younger market

Once the results were obtained from the surveys, an exploratory factor analysis was applied to validate and determine the reliability of the data. The KMO (Kaiser-Meyer-Olikn) value is 0.966. This value is close to one and therefore considered as a reliable value. The Barlett's test value is 17857.49 and is also considered to be valid. The pattern matrix of the principal component factor analysis resulted in all 36 items loading (with a loading greater than 0.2) and revealing

five factors, all of which were statistically valid (Table 4.4). These factors were labelled according to similar characteristics, namely *Proudly Afrikaans* (Factor1), *Production credentials* (Factor 2), *Quality facilities* (Factor3), *Marketing* (Factor 4) and *Quality films* (Factor 5). The Cronbach Alpha coefficients range from 0.780 (the lowest) to 0.927 (the highest). Therefore, validity was confirmed and the data were considered as being acceptable for exploratory research (Field 2005). The mean values of the five identified factors clearly indicated that *Quality film* (Factor 5) was the most important factor contributing to film theatre ticket purchases, having a mean value of 3.36. This was followed by *Quality facilities* (Factor 2) with a mean value of 3.17. Factor 1, *Proudly Afrikaans* (3.16) was third, *Marketing* (3.04) fourth and lastly *Production credentials* (2.90).

Table 4.4: Factor analysis of aspects contributing to Afrikaans film theatre ticket purchases

FACTOR LABEL	Factor 1: Proudly Afrikaans	Factor 2: Production credentials	Factor 3: Quality facilities	Factor 4: Marketing	Factor 5: Quality film
Supporting the Afrikaans film industry	0.533				
Viewing the films in own/home language	0.629				
Preference for a specific genres in Afrikaans films (example comedy, drama, action)	0.273				
Afrikaans films relate to my culture	0.636				
Afrikaans films touch me emotionally	0.648				
The fact that Afrikaans films have received awards	0.397				
Enjoying an Afrikaans film and wanting to view the sequel/follow-up	0.625				
Afrikaans films offer good entertainment	0.564				
To enjoy Afrikaans films with family/friends	0.672				
Being an Afrikaans film lover	0.833				
The atmosphere/spirit experienced while viewing the Afrikaans film	0.673				
Sufficient available leisure time to watch the films	0.542				
Last minute decision to view the film	0.409				
Associating more with Afrikaans films	0.666				
Popularity & reputation of a film's scriptwriter		0.686			
Popularity & reputation of actors/cast in the films		0.404			
Popularity & reputation of the directors of the films		0.780			
Popularity & reputation of the producer of films		0.749			
The general ticket prices of Afrikaans films			0.337		
The standard and quality of the film theatres (e.g. sound quality, air-conditioning)			0.664		
The general accessibility of the film theatres			0.730		
Efficiency and user-friendliness of the ticketing systems via the internet			0.710		
Accessibility of the ticketing systems/service at the film theatres (Ster-Kinekor or Nu Metro)			0.784		
The range of timeslots for Afrikaans films			0.444		
Word of mouth about the Afrikaans films				0.220	
Posters and billboards of Afrikaans films				0.443	
Trailers/previews of the Afrikaans films				0.282	
Information about Afrikaans films on websites				0.516	
Radio interviews/discussions of Afrikaans films				0.830	

Television interviews/discussions of Afrikaans films				0.675	
Written reviews in newspapers and magazines about Afrikaans films				0.563	
Value for money that I receive for Afrikaans films					0.206
Popularity of the storyline of Afrikaans films					0.334
The soundtracks of Afrikaans films					0.299
Quality of the camera work of Afrikaans films					0.505
The overall quality of Afrikaans films					0.541
FACTOR LABEL	Factor 1: Proudly Afrikaans	Factor 2: Production credentials	Factor 3: Quality facilities	Factor 4: Marketing	Factor 5: Quality film
Cronbach's Alpha's	0.927	0.846	0.849	0.848	0.780
Mean Value	3.16	2.90	3.17	3.04	3.36

4.6 ANOVAs and t-tests

ANOVAs and *t*-tests were undertaken to analyse possible significant differences according to the mean values of certain independent variables and the 5 key factors. The independent variables included the following: gender, age, preference for English films over Afrikaans films, preferred film genre, number of English and Afrikaans films watched in one month and number of live theatre productions attended in the past year. Only the differences with an effect size above 0.5 (medium difference) are reported in the tables that follow.

4.6.1 Gender

Gender was divided into two categories, male and female. The mean values revealed that females are slightly more influenced by all the factors than the males. The *t*-test however revealed only a small difference between males and females within the factor *Proudly Afrikaans*. The effect size was too small (0.24) to report this as a significant difference.

Table 4.5: t-test for comparison of the factors with the gender

Factor	Mean value and standard deviation		Values		Effect sizes
	Male	Female	F-value	P-value	
Proudly Afrikaans	3.04 (0.80)	3.26 (0.91)	13.94	0.000**	0.24
Production credentials	2.78 (0.98)	3.00 (0.98)	0.128	0.721	0.23
Quality facilities	3.08 (0.88)	3.22 (0.87)	0.32	0.571	0.17
Marketing	2.93 (0.82)	3.14 (0.83)	0.00	0.978	0.25
Quality films	3.22 (0.83)	3.45 (0.84)	0.04	0.839	0.27

*0.05≥p>0.000; **p=0.000

Effect size: 0.3 Small difference; 0.5 Medium difference; 0.8 Large difference

4.6.2 Age

The age groups were divided into two categories: 13-18 years and 19+ years. Table 4.6 indicates medium significant differences for all 5 of the factors with effect sizes larger than 0.5. It

is clear that the category 13-18 years is more influenced by all five factors *Proudly Afrikaans* (3.59), *Production credentials* (3.35), *Quality facilities* (3.49), *Marketing* (3.38) and *Quality films* (3.65)] than the category 19+ years.

Table 4.6: t-test for comparison of the factors by age

Factor	Mean value and standard deviation		Values		Effect sizes
	13-18 years	19+ years	F-value	P-value	
Proudly Afrikaans	3.59a (0.70)	3.02b (0.88)	14.20	0.000**	0.65
Production credentials	3.35a (0.78)	2.74b (1.00)	27.68	0.000**	0.60
Quality facilities	3.49a (0.70)	3.05b (0.90)	18.44	0.000**	0.49
Marketing	3.38a (0.71)	2.94b (0.84)	9.51	0,000**	0.53
Quality films	3.65a (0.69)	3.24b (0.87)	15.78	0.000**	0.47

*0.05≥p>0.000; **p=0.000

a=Higher value with significant difference; b= lower value with significant difference

Effect size: 0.3 Small difference; 0.5 Medium difference; 0.8 Large difference

4.6.3 Preference for English films over Afrikaans films

The respondents were divided into two groups based their preference for English films over Afrikaans films. The *t*-test revealed that the respondents that prefer English films to Afrikaans films are less influenced by the 5 different factors in terms of their Afrikaans film theatre ticket purchases. Medium statistical differences were analysed between the two categories within the following factors; *Production credentials* (0.55), *Marketing* (0.57) and *Quality films* (0.59). A large significant difference was evident within the factor *Proudly Afrikaans*, where respondents who prefer Afrikaans films over English films were more strongly influenced by this factor (0.82). A small significant difference (0.40) was evident in the factor *Quality facilities*, where the respondents that prefer Afrikaans films to English films were more influenced by this factor in terms of their Afrikaans film theatre ticket purchases.

Table 4.7: t-test for comparison of the factors by preference for English over Afrikaans films

Factor	Mean value and standard deviation		Values		Effect sizes
	Prefer English films	Prefer Afrikaans films	F-value	P-value	
Proudly Afrikaans	3.02b (0.86)	3.72a (0.71)	6.00	0.015*	0.82
Production credentials	2.79b (0.99)	3.34a (0.85)	11.22	0.001*	0.55
Quality facilities	3.09 (0.89)	3.44 (0.76)	6.93	0.009*	0.40
Marketing	2.95b (0.84)	3.42a (0.71)	6.46	0.011*	0.57
Quality films	3.25b (0.85)	3.75a (0.72)	7.12	0.007*	0.59

*0.05≥p>0.000; **p=0.000

a=Higher value with significant difference; b= lower value with significant difference

Effect size: 0.3 Small difference; 0.5 Medium difference; 0.8 Large difference

4.6.4 Preferred genres for Afrikaans films

Six (6) genres were selected. The genres are the following: Drama, Comedy, Musical, Thriller, Romance and Action. The attendees that enjoy the genre musicals the most are the most influenced by *Proudly Afrikaans* (3.75), *Production credentials* (3.41), *Quality facilities* (3.51), *Marketing* (3.45) and *Quality films* (3.92) listed in table 4.8. Romance viewers differ significantly from the Action viewers with the factor *Proudly Afrikaans*. Romance viewers (3.35) are more influenced than Action viewers (2.79). For the factor *Proudly Afrikaans* Musical viewers (3.75) differ significantly from Drama viewers (3.02), Comedy viewers (3.11) and Thriller viewers (2.98).

Table 4.8: ANOVA for comparison of factors by preferred genres

Factor	Mean value and standard deviation						Values	
	Drama	Comedy	Musical	Thriller	Romance	Action	F-value	P-value
Proudly Afrikaans	3.02b (0.75)	3.11b (0.85)	3.75a (0.84)	2.98b (0.92)	3.35A (0.84)	2.79B (0.96)	10.71	0.000**
Production credentials	2.81 (0.97)	2.84b (0.98)	3.41a (0.81)	2.89b (1.03)	3.05 (0.96)	2.73b (1.11)	4.82	0.000**
Quality facilities	3.08b (1.07)	3.17 (0.85)	3.51a (0.81)	3.08 (0.97)	3.20 (0.83)	3.02b (0.87)	2.30	0.043*
Marketing	3.10b (0.70)	2.99b (0.82)	3.45a (0.81)	2.98b (0.88)	3.13 (0.78)	2.88b (0.96)	4.20	0.001*
Quality films	3.28b (0.70)	3.28b (0.84)	3.92a (0.65)	3.18b (0.97)	3.54b (0.78)	3.18b (0.92)	9.31	0.000**

*0.05≥p>0.000; **p=0.000

a Group differs significantly from where b is indicated; A Group differs significantly from where B is indicated

Effect size: 0.3 Small difference; 0.5 Medium difference; 0.8 Large difference

4.6.5 Number of English and Afrikaans films watched in one month

The number of English and Afrikaans films watched in one month was divided into the following categories: less than 1 film, 1-2 films and 3+ films. It can be seen that the attendees that watch more than 3 films a month are more influenced by the following categories: *Proudly Afrikaans* (3.39), *Production credentials* (3.11) and *Quality facilities* (3.40). The p-value for *Marketing* showed no difference and was thus so reported in table 4.9. *Quality films* showed a difference but the effective size of the factor was smaller than 0.5.

Table 4.9: ANOVA for comparison of the factors by the number of English and Afrikaans films watched in one month

Factor	Mean value and standard deviation			Values	
	Less than 1	1-2	3+	F-value	P-value
Proudly Afrikaans	2.90b (0.89)	3.19 (0.84)	3.39a (0.84)	19.13	0.000**
Production credentials	2.64b (0.98)	2.92 (0.97)	3.11a (0.93)	14.81	0.000**
Quality facilities	2.88b (0.95)	3.17 (0.83)	3.40a (0.83)	21.69	0.000**
Quality films	3.13 (0.91)	3.37 (0.82)	3.50 (0.80)	11.31	0.000**

*0.05≥p>0.000; **p=0.000

a=Higher value with significant difference; b= lower value with significant difference

Effect size: 0.3 Small difference; 0.5 Medium difference; 0.8 Large difference

4.6.6 Number of live theatre productions attended in the past year

The number of live theatre production attended in the past year was divided into 3 groups. The groups were as follows: less than 1 film, 1-2 films and 3+ films. There were no significant differences in the P-values. Thus, there are no differences between the groups.

Table 4.10: ANOVA for comparison of the factors by number of live theatre productions attended in the past year

Factor	Mean value and standard deviation			Values	
	1	2	3+	F-value	P-value
Proudly Afrikaans	3.37 (0.88)	3.24 (0.78)	3.43 (0.84)	1.36	0.258
Production credentials	3.01 (0.98)	3.08 (0.84)	3.27 (1.01)	2.49	0.84
Quality facilities	3.28 (0.87)	3.33 (0.78)	3.31 (0.90)	0.12	0.888
Marketing	3.17 (0.78)	3.26 (0.77)	3.29 (0.79)	1.01	0.366
Quality films	3.57 (0.77)	3.41 (0.76)	3.47 (0.79)	1.47	0.231

*0.05≥p>0.000; **p=0.000

4.7 FINDINGS

- Firstly, it is evident that the respondents view an average of 24 films per year (1.99 per month), of which 3.47 are Afrikaans films. The 24 films per year is more than three times the number of films viewed (6.9 per annum) by 20-29 years olds in a study conducted by Hoffmann and Schwender (2007:475); and more than four times the number of films viewed (5 films per annum) by regular attendees in the study of Kopczynski and Hager (2003:18). The study of Cuadrado and Frassetto (1999:261) supports this finding and states that young film theatre attendees watch films twice a month. In the study of Austin (1986), the average youth attendee attends the film theatre once or twice a month, also correlating with this study's finding.
- The young Afrikaans film ticket purchaser spends an average of R122.93 per month on films and an average of R1475.16 per year. According to the study of Nichols (2006:2) attendees (of all ages) spend an average of US\$32.7 (R207.99 in 2005) on films in one year; which is considerably less than the findings of this study. However, the study of Ooi and Sim (2007:126) found that the average amount spend by an attendee in one month on cinema is US\$34.61 (R243.92 in 2007), which is double the annual expenditure of this finding.
- The two genres seen as the most popular amongst the ticket purchasers are: Comedy and Romance. The finding that Comedy is a favourite genre in entertainment, is supported by research of Moore (1968:71), Bagella and Becchetti, (1999:251); Chang and Ki (2005:2600); Delmestri *et al.* (2005:992), Willis and Snowball (2009:3397); Gazley *et al.* (2011:859); and

Grisolia and Willis (2012:3997). The preference for Romance as a genre is supported by Neelamegham and Chintagunta (1999:137). De Vany and Walls (1999:292) stated that the most common genres in their study were Drama and Comedy, therefore their study contradicts this finding.

- Young film viewers' most popular medium for viewing Afrikaans films is television / DSTV / Box Office channels; followed by Ster-Kinekor/Nu Metro film theatres and by downloading films from the internet and viewing them on computers and/or tablets. The last preferred medium was purchasing the DVD of a film. No previous studies directly supporting or contradicting these findings relating to Afrikaans films could be found. However, the closest relating studies are reported. Silver and McDonnell (2007:494,450) found that the youth of today value their internet connectivity devices more than television, which could be contradictory to the preference for television as a medium for viewing films; and who also found that attendees spend 50% and more on their purchase of DVDs than on tickets for the cinema; and Tseklevs, Whitham, Kondo and Hill (2011:160) who state that the personal computer is becoming more general in households and is a source of entertainment to the household members. Svoen (2007:6) found that younger attendees do not go to the cinema very often, which is slightly contradictory to the finding that cinemas are the second most popular medium for viewing films. Verdaasdonk (2005:57), on the other hand, found that attendees spend more time at the cinema than watching television, thus cinema is considered an important medium for attendees and confirms the findings of this study. Svoen (2007:5) also found that the majority of attendees prefer to watch films on DVD or video with their friends, which is also contradictory to the findings of this study which indicated it to be the least preferred medium.

- Five factors were identified that influence the young Afrikaans film attendee to purchase tickets. The factors are as follows from highest to the lowest importance: *Proudly Afrikaans*, *Quality facilities*, *Marketing*, *Production credentials* and *Quality film*. Some of these factors are supported by the study of Botha, Viviers and Slabbert (2012:32) who found that the factors (from most important to less important) Media, *Production credentials*, *Quality facilities* and Festival experience contributed to the ticket purchases of live theatre productions at arts festivals. Furthermore, certain aspects within *Proudly Afrikaans* were partly supported by the following studies Fernández-Blanco and Prieto-Rodríguez (2003:156), Werck and Heyndels (2007:38) and Tu (2008:20) who state that respondents (of all ages) want to watch films in their own language. *Productions credentials* was partially supported by Austin (1986) and Taylor *et al.* (2001:148) who found that respondents want to attend theatre productions to see well-known actors, De Vany and Walls (1999:296) who stated that if the film has an actor/actress that is a star, then the film will be chosen over a film that has no star. Certain aspects under *Quality*

facilities are supported by Taylor *et al.* (2001:146) who state that the youth are sensitive to the ticket price for the theatre and it is an important factor when determining whether or not they will visit the theatre. Snowball (2008:126) also stated in her study that the youth are sensitive to the price of theatre tickets; and Park, Lee and Park (2011:55) found that the film festival attendees rated the accessibility to the venue as well as the *Quality facilities* as the top factors that influence them. Cuadrado and Frassetto (1999:264) stated that the youth are more demanding in terms of cinema facilities and service; and art film audiences are more tolerant towards the facilities in the cinema than the commercial film audiences (Chuu, Chang & Zaichkowsky, 2009:225). Aspects within the *Marketing* factor are supported by Cuadrado and Frassetto (1999:266) who found that marketing helps to increase the loyalty of the youth towards theatre. Taylor *et al.* (2001:147) stated that word of mouth is the most frequently used medium by the youth to acquire information about the theatre productions; Eliashberg and Shugan (1997:70) also state that word of mouth influences attendees strongly and is an important aspect for the attendee to visit the film theatre, thus the studies named above support this finding. Lastly, *Quality film* is supported by Scheff (1999:26) who indicates that a *Quality film* is one of the first aspects attendees consider before purchasing theatre tickets while Snowball and Willis (2011:1523) found that the quality of the production is the first aspect the attendees look at before the purchase of tickets for the theatre.

- In this study, it was found that both men and women are influenced to the same degree by the following factors: *Quality film*, *Quality facilities*, *Proudly Afrikaans*, *Marketing* and *Production credentials*. With regards to the *Marketing* factor, the following studies found differences between men and women, and are thus contradictory to the findings of this study: Slack, Rowley and Coles (2008:53) found that men use websites and online purchasing of tickets more than women and women use more word of mouth than men. Colbert (2003:33-34) said that men read more newspapers than women, thus the men are more influenced by advertising in newspapers. The aspect “*preferred genre*” within the factor *Proudly Afrikaans*, is contradicted by Hoffmann and Schwender (2007:481); Fischhoff, Antonio and Lewis (1998) and Hall (2005:382) who state that men prefer more action-oriented films and women prefer romances. These differences are therefore also contradictory to the findings of this study. Regarding the aspect ‘*ticket prices*’ within the factor *Quality facilities*, Taylor *et al.* (2001:145) stated that women were more concerned about the price of the tickets than men, which is contradictory to the homogenous behaviour of men and woman found in this study. With regards to *Production credentials*, Wohlfeil and Batat (2009:374) found that men are more influenced by a favourite actress that features in a film, which once again contradicts the similar preferences of men and women in the findings of this study.

- It was found that 13-18 year olds are more strongly influenced by all the factors when purchasing tickets for Afrikaans films than the age group of 19+ years. With regards to *Quality facilities*, Caudrado and Frassetto (1999:264-265) found that 14-17 year olds are greatly influenced by the cinema facilities and services as opposed to older age groups, which confirms the findings of this study. Chuu *et al.* (2009:224) also partially supports this finding as they found film theatre attendees (of all ages) to be greatly influenced by the accessibility of the film venue, quality seats, quality sound, bathrooms and easy parking. Willis and Snowball (2009:171) state that students are less influenced by the aspect *timeslots* (within the factor *Quality facilities*); thus contradicting the finding. Colbert (2003:36) also found that students are very price sensitive to the tickets they purchase, thus confirming the finding of this study with regards to *Quality facilities*.
- Respondents who prefer Afrikaans films to English films are more influenced by all the factors when purchasing tickets for Afrikaans films. Only certain aspects in the factor *Proudly Afrikaans* are somewhat supported by previous studies. Fernández-Blanco and Prieto-Rodríguez (2003:156) state that attendees want to watch films in their own language rather than a foreign language. Werck and Heyndels (2007:38) also found that attendees (at a Flemish theatre) are more likely to view a production in their home language; and Tu (2008:3) reported that just a few of American film attendees will watch foreign films and the rest prefer films in their home language.
- The young Afrikaans film ticket purchaser that prefers the musical genre is more influenced by all the factors than any other genre. This is partially supported by the study of Kruger, Saayman and Ellis (2011:519) who found that the genre music theatre and cabaret attendees are more influenced by quality productions, variety of productions and ticket price at festivals, however, this finding was applicable to an older market. Young Afrikaans film ticket purchasers that prefer romance as a genre are more influenced by *Proudly Afrikaans* than the purchasers that prefer Action. No studies that support or contradict this finding could be found.
- The individuals who watch more than three films in Afrikaans or English in one month, compared to individuals watching fewer than three, are more influenced by certain factors. *Quality facilities* is contradicted by Chuu *et al.* (2009:225) who found that attendees who watch more theatre productions than attendees who watch fewer or none are less influenced by the theatre's *Quality facilities* (for example seating quality, quality of sound, washrooms and parking). It is however supported by the research of Curado and Frassetto (1999:266) who found that more frequent cinema attendees are more influenced by the sound and image quality of the film. *Production credentials* is partially supported by Faber *et al.* (1988) who found that

attendees who watch more films is greatly influenced by the producer or director of the film. Studies supporting or contradicting the factor *Proudly Afrikaans* could not be found.

- There is no difference between the Afrikaans film attendee who attends fewer theatre productions per annum than the Afrikaans film attendee that attends many theatre productions per annum. This is contradicted by the study of Botha and Viviers (2014) who found that Afrikaans theatre attendees (of all ages) who attend theatre productions more regularly, are more influenced by *Production credentials*. Scheff (1999:24) found that frequent theatre attendees are generally less price sensitive than attendees who attend less frequently, however no comparison with regards to film attendees were made.

4.8 IMPLICATIONS

- With the younger film attendees viewing an average of 24 films per year, it indicates that this is an active and important market for the South African film industry. However, since only 3 of these 24 films viewed per year are Afrikaans, it is evident that an opportunity exists for more vigorous marketing of Afrikaans films. Afrikaans film producers should also focus more on producing Comedies and Romances, as these prove to be the popular genres. In addition to this, producers should make every effort in producing films of high quality, since this is the most important factor and crucial prerequisite rated by younger film viewers. This market is therefore looking for films with quality camera work, quality soundtracks and good storylines that will result in great value for money. Producers must make every attempt to broaden the budgets or increase the investments for Afrikaans films, so as to improve the quality of these films. A concern reflected in the results of this study revealed that a mere 25% of this younger market definitely feel that Afrikaans films are on par with the quality of international films. Perhaps too many Afrikaans films are produced on tight budgets and within a very limited timeframe. It may prove better to produce one film on a larger budget and of a higher quality, than two or three mediocre films on lower budgets.

- Since younger film viewers prefer viewing Afrikaans films on television / DSTV / Box Office channels over Ster-Kinekor/Nu Metro film theatres, it implies that many of them do not necessarily view these films when released at film theatres, but wait for the film to be later broadcast on television. Consideration must thus be given to extending the timeframe between the release of a new Afrikaans film at film theatres and the later broadcasting of the same film on television in order to encourage more film theatre ticket sales. Since television is an obvious medium used by this young market, it is perhaps a good suggestion to show the trailers of the latest films released at film theatres on television channels that are viewed by this market.

- Following the most important factor rated by this younger market, “*Quality film*” is the factor “*Quality facilities*”. This goes to show that this younger market enjoys and appreciates aspects such as quality surround sound, comfortable seating, and air-conditioning as well as user-friendly and easy accessible ticketing systems offered by film theatres. It also provides an experience that attendees cannot experience at home. However, the fact that this market prefers television to film theatres as a medium for viewing films, is perhaps indicative of the higher costs associated with viewing films at film theatres. It is therefore recommended that the option of a loyalty programme or special offer, specifically for Afrikaans films, is explored. For instance, a 50% discount offered by Nu Metro / Ster-Kinekor for every 4th Afrikaans film viewed at their theatres.
- The third and fourth most important factors contributing to ticket purchases of Afrikaans films are “*Proudly Afrikaans*” and “*Marketing*” respectively. It is therefore recommended that marketing campaigns use mediums such as posters, billboards websites, radio and television, not only to advertise the soon-to-be-released film; but to convey a message that emphasises the fact that these films are written by Afrikaans-speaking people, tell Afrikaans stories that relate to the Afrikaans culture and ultimately contribute to and support the Afrikaans film industry. Marketers of Afrikaans films should also bear in mind that the males and females within this market are equally influenced by all the factors; therefore, gender-specific marketing is unnecessary.
- “*Production credentials*” was the smallest contributor to ticket purchase behaviour by this younger market. This could indicate that this younger market is less informed of the great names in the Afrikaans film industry and possibly because international films and actors enjoy preference over the more local productions and names. It could also indicate that the younger market is more fazed by the storyline of the Afrikaans film, as opposed to the producers and actors and is perhaps an opportunity for upcoming film-makers and actors, who are not quite as well-known yet, to make their mark in the industry.
- The fact that younger Afrikaans film attendees who prefer musicals as a film genre are more influenced by all the factors suggests that Afrikaans film producers and marketers of musicals should be more stringent in ensuring that these factors are in place as this will ensure better ticket sales.
- The fact that the 13-18 year old group is more influenced by all the factors than the 19+ age group, suggests that these younger viewers are more sensitive to, and in touch with, aspects that can be managed and manipulated by film producers and marketers. This is positive

considering the fact that they are the future Afrikaans film market and that they are more easily influenced than their slightly older counterparts. Since this age group represents school pupils as opposed to students; it is important to remember that their availability of leisure time to view films is greater over weekends and holidays. Therefore, film producers and marketers should time the releases of new Afrikaans films to ensure greater attendance by this young market.

- Since it is evident that young attendees who view films more regularly are more greatly influenced by all the factors, producers and marketers should not take the management of these factors lightly. Managing these factors effectively will ensure that this more loyal segment of the market (and who are prone to be more critical in their evaluation of these factors) is maintained and / or further broadened.

4.9 CONCLUSION

The purpose of this study was to determine the key factors that contribute to the ticket purchases of younger Afrikaans film theatre attendees, because such insight is beneficial to the struggling Afrikaans film industry. Younger film viewers are not only considered as the upcoming market, but they tend to be associated with more regular film attendance and higher expenditure on films. Some of the findings include that this younger market prefers comedy and romance for genres; and marketing need not be different for men and women. Afrikaans film producers and marketers should also take into account the five specific key factors identified in this study, when introducing a new Afrikaans film to this young market. In addition to this, attendees who prefer Afrikaans films to English films, as well as the younger segment of this young market, are also more influenced by these five key factors. These findings result in specific implications. This article is the first of its kind in South Africa. Future research endeavours could include comparative studies whereby young film viewers across countries could be analysed. Continuous research should also be conducted in order to monitor changes in the preferences of this young Afrikaans film attendee market.

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CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

The aim of this study was to determine the ticket purchase behaviour of Afrikaans film theatre attendees. This was done through the following objectives that were set in Chapter 1 and pursued in the study (c.f.1.5). The objectives were as follows:

- **To do a literature overview of the Afrikaans film industry.**

This was achieved in Chapter 2 where the origin and evolution of the film industry were explained (c.f.2.2) as well as the history of the South African film industry (c.f.2.3).

- **To conduct a literature analysis of the factors contributing to the ticket purchase behaviour of performing arts (including film theatre) attendees (c.f.2.)**

This objective was achieved by completing the following tasks:

- ✓ Previous literature and research on purchase behaviour was explained (c.f.2.3). The research also consisted of a literature review of purchase behaviour models (c.f.2.3.1). Deficiencies were identified in this research and the model that fits this study (c.f.2.3.1.4). Lastly the benefits of understanding purchase behaviour were explained (c.f.2.3.1.5).
- ✓ Aspects contributing to ticket purchases of arts/culture/leisure/films performances were researched and reviewed (c.f.2.4) and 36 aspects were identified for purposes of this study.

- **To do a comparative analysis on the ticket purchase behaviour of film theatre attendees versus the live theatre attendees (c.f.3)**

This objective was accomplished in Chapter 3 (Article1) where an analysis was done on the factors that contribute to the ticket purchases of Afrikaans film theatre and a comparative analysis was done on the factors contributing to the purchases of film theatre attendees and live theatre attendees.

- **To determine the key factors contributing to the ticket purchases of Afrikaans film theatre by younger attendees (c.f.4)**

In Chapter 4 (Article 2) a factor analysis was used to analyse the factors contributing to the Afrikaans film theatre ticket purchases of younger attendees. Further analyses were conducted by means of ANOVAs and *t*-tests to determine possible differences between the mean values of the factors based on specific independent variables.

- **To draw conclusions from the study and make subsequent recommendations that will benefit the Afrikaans film industry (c.f.5)**

In this chapter, the conclusions and recommendations will be discussed based on the content and results of Chapters 2, 3 (Article 1) and 4 (Article 2). The contribution of the research will be explained followed by suggestions for future research that evolved from this study.

5.2 CONCLUSIONS

From this research the following conclusions can be drawn:

5.2.1 Conclusions regarding the literature study

From the literature study (Chapter 2) the following conclusions can be drawn:

- ✓ Research on film purchases in South Africa is limited (c.f.2.1).
- ✓ From the literature, it is evident that films mainly originated from two areas. Firstly, from a technological perspective and, secondly, films followed from live theatre (c.f.2.2).
- ✓ Sound was introduced into films in 1910 (c.f.2.2).
- ✓ Plays were recorded and presented as films in the early 1930s (c.f.2.2).
- ✓ The first film in South Africa was showcased in Johannesburg (c.f.2.3).
- ✓ Between 1940 and 1949 the “Volks-bioskope-maatskappy beperk” was established (c.f.2.3).
- ✓ Jamie Uys made the greatest contribution to the South African film industry between 1950 and 1959 (c.f.2.3).
- ✓ There was a boom in the film industry from 1960 to 1969 (c.f.2.3).
- ✓ Between 1970 and 1979 the productions of films in South Africa grew more than ever. Comedies became more popular during this time (c.f.2.3).
- ✓ In 1980, cinema attendance dropped to an all-time low (c.f.2.3).
- ✓ The Afrikaans film industry again matured in the nineties (c.f.2.3).
- ✓ During the 21st century, in the first four years, only one film was produced (c.f.2.3).
- ✓ In 2014, the film *Pad na Jou Hart* made more than R10 million and became the bestselling Afrikaans film to date.

- ✓ Within the study area of purchase behaviour, it is important to understand the decision-making process, consisting of different phases that the consumer goes through when purchasing a product or service (c.f.2.4).
- ✓ There are different aspects and factors within the decision-making process that can influence the purchases of consumers. Some of the broader factors include cultural factors, social factors, personal factors, psychological factors, situational factors and marketing factors (c.f. 2.4).
- ✓ The decision-making processes within purchase behaviour can differ depending on the types of products or services purchased (c.f.2.3.1).
- ✓ Purchase behaviour research can help different institutions (including arts, cultural and leisure institutions) to better understand their consumers and subsequently improve their marketing strategies. This can lead to an increase of ticket sales of arts/cultural/film/theatre productions/performances (c.f.2.3.1.5).
- ✓ The leisure activity purchase behaviour model has four outcomes that can influence tourists. These outcomes will be different for every tourist's need for leisure activities (c.f. 2.3.1.2).
- ✓ The leisure activity purchase behaviour model is more specifically focused on leisure activities and not specifically on film and live theatre (c.f.2.3.1.2).
- ✓ From the model of Botha (2011), seven factors were identified that contribute to ticket purchases of Afrikaans live theatre at arts festivals. These factors are: *Monetary facets, Media, Internal motives, Quality facilities, Festival programming, Festival experience* and *Productions credentials, of which the latter is the greatest contributor* (c.f.2.3.1.3).
- ✓ Frequent visitors are more influenced by *Internal motives* (c.f.2.3.1.3.).
- ✓ Frequent visitors that purchase many tickets are more influenced by the factors *Festival experience* and *Production credentials* (c.f.2.3.1.3).
- ✓ The RAND participation model was created to help arts institutions better understand the purchase behaviour of arts attendees (c.f.2.3.1.3.).
- ✓ The RAND participation model takes into account the phases: Background, Perceptual, Practical and Experience (c.f.2.3.1.3).
- ✓ Caldwell's model, "*Attending performing arts: Consumption system model of buying-consuming experiences*" is specifically created for, and focus on, the performing arts attendees (c.f.2.3.1.3).
- ✓ There are three activities that take place when the attendee makes a purchase. The activities are as follows: Behavioural triggers and constraints (intra-personal factor, interpersonal, product and situational); Consumption motives (enrichment, reduction, communication and distinction); and Buying-consuming (acquiring, experiencing, integrating, expressing and socialising) (c.f.2.3.1.3).

- ✓ From the models, a variety of aspects that can possibly influence the film viewer to purchase film tickets are identified in the literature (36 in total) (c.f. 2.4) and are mentioned below.
 - *Value for money* is an important aspect for film theatre attendees. It is important that attendees' time and money not be wasted. It is important to make sure the film gives the ticket purchaser value for his or her time and money (c.f. 2.4.1).
 - Some attendees *support the film industry* to promote cultural performances (c.f. 2.4.2).
 - Research indicated that attendees want to *watch films in their home language* rather than a foreign language (c.f. 2.4.3).
 - Research indicated that some film attendees want to view films from international *renowned scriptwriters* and others prefer local scriptwriters from their home country or town (c.f. 2.4.4).
 - *Renowned actors or actresses* influence film attendees differently across countries (c.f. 2.4.5).
 - To some film attendees, a *renowned film director* is more important than the actors/cast performing in the film. Some film attendees also have greater interest in foreign directors (c.f. 2.4.6).
 - The *reputation of a film producer* can influence a film attendee to view a film (c.f. 2.4.7).
 - Film attendees want films with a *storyline* that provides a new experience (c.f. 2.4.8).
 - If the producers use familiar *songs/soundtrack* within their films it can possibly influence film attendees to purchase film tickets (c.f. 2.4.9).
 - The *quality of a film/camera work* is of utmost importance for film attendees. Poor quality films will not be watched if the attendees know about the quality beforehand (c.f. 2.4.10).
 - The *quality of the film* usually cannot be determined before the attendees view the film. Therefore the quality of the film needs to be high, because it is not known prior to watching the film and the attendees do not want their time and money wasted on poor quality films (c.f. 2.4.11).
 - Comedy is a *preferred and popular genre* by film theatre attendees. This genre generates the largest amount of money for the film industry (c.f. 2.4.12).
 - The film theatre attendees do not have a high cultural motivation to choose a *film or production that is focused on their culture* (c.f. 2.4.13).
 - Films can influence attendee's *emotional well-being* for example to laugh, cry, forget about their daily routine etc. (c.f. 2.4.14).

- *Ticket prices* affect demand significantly. High earners are not price sensitive when purchasing tickets for live theatre productions or films and they will pay the premium amount to view films. Student and senior attendees are very price sensitive when purchasing live theatre or film theatre tickets (c.f. 2.4.15).
- High society attendees as well as commercial film attendees consider the standard and quality of the film theatre as important. From research, it is evident that film lovers do not mind whether or not film theatre *facilities are of high quality* (c.f. 2.4.16).
- The *distance the film theatre attendees need to travel* to visit the film theatre plays a role in the purchase behaviour of film theatre attendees. The commercial film theatre attendees want adequate parking and easy accessibility to the film theatre (c.f. 2.4.17).
- Easy *accessible internet ticketing systems* are important to film attendees (c.f. 2.4.18).
- The *interaction of the staff with the attendees* plays a role when they purchase their tickets, for example fast and positive interaction will help the attendee to enjoy the film more (c.f. 2.4.19).
- *Film theatre timeslots* can influence the film attendees choice of film (c.f. 2.4.20).
- Film attendees are more likely to view *award winning films* (c.f. 2.4.21).
- If the first film was a success then the attendee will want to watch the sequel of the film. If the *film received awards* then the attendees are more likely to watch the sequel of the film (c.f.2.4.22).
- *Word of mouth* is one of the most frequently used sources and the most effective way to receive information about films. (c.f.2.4.23).
- *Posters and billboard* advertising are mediums used by film attendees, because they provide useful information about films (c.f. 2.4.24).
- *Film trailers* helps to give information to film attendees about films (c.f. 2.4.25).
- Film information on *websites* can influence film attendees to purchase film theatre tickets (c.f.2.4.26).
- *Radio interviews and conversations* can help a film attendee to receive more information about films so as to make the selection of a film easier (c.f. 2.4.27).
- *Conversations and interviews on television* influence film attendees to view films (c.f.2.4.28).
- *Written reviews* can be seen as one of the most important influencers for film attendees. Written reviews in newspapers influence the film attendees more and faster than magazines, because they are released daily or weekly and not monthly like magazines (c.f. 2.4.29).

- Film attendees visit the film theatre for *entertainment* purposes (c.f.2.4.30).
- Film attendees want to attend the film theatre preferably *with family and friends*. These film attendees consider the social time they spend with family/friends as very important (c.f.2.4.31).
- *Film lovers* attend film theatre more frequently (c.f. 2.4.32).
- Film theatres need to create a good *atmosphere and spirit* (c.f. 2.4.33).
- The high earners do not have much free time and are thus more selective about the way they spend their *leisure time*. The seniors and students have more leisure time to spend on films (c.f.2.4.34).
- The young theatre attendees are more likely to make a *last minute decision* to watch a film. A large number of the sales for films are made at the last minute (c.f. 2.4.35).

5.2.2 Conclusions regarding a comparative analysis on the ticket purchasing behaviour of film theatre attendees versus live theatre attendees (Article 1)

- The majority of film theatre attendees are female with an average age of 41 years (c.f.3.5.1).
- The film theatre attendees view 2.92 live theatre productions per year (c.f.3.5.1).
- In one year these film attendees view 3.39 Afrikaans films (c.f.3.5.1).
- Tickets for an average of two films are purchased monthly but these films are predominately English (c.f. 3.5.1).
- Comedy and Romance are seen as the most popular genres for the film theatre attendees (c.f.3.5.1).
- Afrikaans film theatre attendees are influenced (listed from the highest to the lowest) by the following factors: *Proudly Afrikaans*, *Leisure experience*; *Marketing*, *Quality facilities* and lastly *Production credentials* (c.f. 3.6.1).
- The majority of the attendees indicated that they would view existing Afrikaans films and premiers at the KKNK festival (c.f.3.6.1).
- From the *t*-test it's evident that the film theatre attendees are more influenced by *Media*, *Quality facilities* and the *Experience* of the film than live theatre attendees.
- Live theatre attendees are more influenced by *Credentials* than film theatre attendees (c.f.3.6.2).

5.2.3 Conclusions to determine the key factors contributing to the ticket purchases of Afrikaans film theatre by younger attendees (Article 2)

- Young Afrikaans film theatre attendees view on average 24 films per year (equalling 1.99 films per month). Only 3.47 of these films were Afrikaans (c.f.4.7).
- The younger film attendee spends on average R122.93 per month on film theatre tickets (c.f.4.7).
- The mediums preferred by young film theatre attendees for viewing films are television/DSTV/Box Office, followed by Ster-Kinekor/Nu Metro film theatres and by downloading films from the internet for viewing on their tablets or personal computers (c.f.4.7).
- Five factors have been identified that can influence the young film theatre attendee. These factors are: *Proudly Afrikaans*, *Quality facilities*, *Marketing*, *Production credentials*, and *Quality film* (c.f. 4.7).
- Both men and women are influenced equally by these factors (*Quality film*, *Quality facilities*, *Proudly Afrikaans*, *Marketing* and lastly *Production credentials*) (c.f.4.6.1).
- The respondents in the age group 13-18 years are more influenced by all the factors (*Quality film*, *Quality facilities*, *Proudly Afrikaans*, *Marketing* and lastly *Production credentials*) than the age group of 19 years and older (c.f.4.7).
- The attendees that prefer Afrikaans films over English films are more influenced by all the factors (*Quality film*, *Quality facilities*, *Proudly Afrikaans*, *Marketing* and *Production credentials*) than the attendees that do not prefer Afrikaans films above English films (c.f.4.7).
- Attendees that prefer the genre, musical (film), are more influenced by the factors *Quality film*, *Quality facilities*, *Proudly Afrikaans*, *Marketing* and *Production credentials* than the attendees that prefer other genres (c.f.4.7).
- The younger film attendees that prefer Romance, were more influenced by the factor *Proudly Afrikaans* than the attendees that prefer action films (c.f.4.7).
- The younger film attendees that watch three or more films per month are more influenced by the factors *Quality facilities*, *Production credentials* and *Proudly Afrikaans* (c.f.4.7).
- No significant differences were found between the younger film attendees according to the extent of the live theatre productions they view in one year (c.f.4.7).
- *Production credentials* were the smallest contributor to the Afrikaans film theatre ticket purchases amongst younger film theatre attendees (c.f.4.7).

5.3 RECOMMENDATIONS

Recommendations will be made for the Afrikaans film industry in general, the live theatre industry, the arts festivals (more specifically the Klein Karoo National Arts Festival) and future research.

5.3.1 RECOMMENDATIONS FOR THE AFRIKAANS FILM INDUSTRY TO INCREASE TICKET SALES

- Afrikaans film producers and marketers need to understand that the purchases of Afrikaans film theatre tickets are mainly influenced by the following factors: *Proudly Afrikaans, Quality facilities, Marketing, Production credentials, and Quality film.*
- Afrikaans film producers and marketers can therefore rely on the fact that the Afrikaans film market prides itself in attending these productions for the major reason that it is Afrikaans, relates to their culture, offers good quality entertainment for family and friends and is worthwhile supporting. This indicates that the production of Afrikaans films should be continued, since the current ticket purchasing market indeed wants Afrikaans films on the South African film circuit. Producers need to look for unique Afrikaans stories true to the Afrikaans culture. Tell Afrikaans stories, relating to Afrikaans people, written by Afrikaans script writers and performed by renowned Afrikaans actors. This market wants to experience their local stories told within a comic or romantic genre. More money should be invested in the development of Afrikaans script writers. Young and upcoming scriptwriters need to be identified and trained to develop unique Afrikaans stories. Greater investment in more film schools where potential Afrikaans film makers and storytellers can be trained and given the opportunity to make films, is also recommended.
- The general Afrikaans market wants quality facilities, for example good sound and air-conditioned theatres. Accessibility and consumer friendliness of ticketing systems via the internet can increase Afrikaans film ticket sales. This market must be reminded of the quality facilities and experience when viewing films at film theatres/cinemas as well as the different options they have to purchase a film ticket easily. Within this lies a possible entrepreneurial opportunity where South Africans can develop smaller film theatres all over South Africa, especially in the countryside where big Ster-Kinekor/Ne Metro film theatres are not available. The development of smaller but well-equipped film theatres that showcase primarily Afrikaans films would not only increase the dispersal area for these films but would also increase Afrikaans film sales. Afrikaans film producers can also sell these new Afrikaans movies on special packages to smaller but well equipped

film theatres to broaden the showcasing points for Afrikaans firms. The upkeep of the existing South African Ster-Kinekor and Nu Metro film theatres is also essential. Film theatres must also upgrade with the newest technology, not only within the film theatre, but also with their ticketing systems, to make it more user friendly and accessible.

- Marketing and media definitely influence Afrikaans film theatre ticket purchases. By investing in a good marketing campaign with good film trailers, posters and advertisements on Television, radio, magazines and newspapers can increase ticket sales within this market. More marketing needs to be done to get the attendees intention to attend more than just three Afrikaans films per year. Discounts need to be given to the young Afrikaans film theatre attendees to motivate them to visit the film theatre more often. For example:

- A loyalty programme can be set in place where, if the attendees have watched more than three Afrikaans films per year, they can get a discount on their next film. They are price sensitive, thus it will be easier for them to purchase the tickets if there is a discount on the ticket. This will also help to motivate the attendees to rather view films at the film theatre than at home.
- The Afrikaans film attendees also indicated that they want to view these films with their friends and family. By introducing a loyalty program especially focussed on family packages, can also result in increased sales. If the attendee takes their friends or family to the film theatre, a discount can be given for every two friends or family members the attendee brings along to watch the film. This will help to motivate attendees to bring someone with them to watch the film and will give the other attendees exposure to Afrikaans films.
- Providing early bird discounts to attendees who purchase tickets for instance one month in advance for the premier of the film, will also possibly increase sales.
- The research indicated that television is a good medium to advertise new Afrikaans films as most of the younger Afrikaans film market uses this medium. The trailers of the films can be shown in the timeslots during which most of the young Afrikaans film theatre attendees watch television.
- Marketing posters of new Afrikaans films can also be distributed to Afrikaans schools and university campuses as this market is interested in viewing Afrikaans films but also to perhaps increase this market share for the future.
- The producers and marketers should release films on weekends and on holidays to attract the young film theatre attendees when they have time off from school and campus. Thus the timing of the release of the films is crucial.

- Producers can increase their Afrikaans film sales by ensuring that the films are of good quality. The Afrikaans films need larger budgets to produce higher quality films and the timeframe to produce the films needs to be longer to ensure the films are of a high quality. The quality control must be revisited and film theatre/cinemas must only buy and broadcast quality Afrikaans films. This will ensure that Afrikaans film makers produce quality work for the market. Quality training is essential for Afrikaans film producers to ensure that the films are of an international standard and therefore Afrikaans film producers must make use of well-trained, skilled teams. It's also crucial that the latest technology is incorporated during the filming of these Afrikaans films. The casting of good actors also improves the quality of the film and must not be underestimated.
- Producers and marketers of Afrikaans films must not neglect the younger upcoming market. This market views, on average, two to three films per month. It is therefore important to upgrade the quality of the Afrikaans film as to ensure that market share is not lost within this market. The younger Afrikaans film attendee views mostly international films and, for Afrikaans films to compete with international films, the quality must improve drastically.

5.3.2 RECOMMENDATIONS FOR THE ARTS FESTIVALS

- Afrikaans arts festivals must definitely consider expanding or reintroducing Afrikaans films into their festival programmes. The research indicated that there is definitely a need amongst art festival attendees to view Afrikaans films at these festivals. The focus must be on a premiere of a new Afrikaans film. The marketing must emphasise this experience as a once in a lifetime opportunity and a very exclusive opportunity to be part of a group that views the film for the first time as well as an opportunity to meet the actors. By doing this, arts festivals will not only promote Afrikaans films as part of the performing arts, but will also increase the marketing and ticket sales of Afrikaans films in general.
- Arts festivals are the perfect place to market Afrikaans films, because the festivals are mainly attended by Afrikaans speakers that support Afrikaans performances/productions.
- Festivals must also consider introducing a thorough selection process for Afrikaans films to ensure that the filmmakers increase their film quality to premier their films at arts festivals.
- The research indicated that most of the younger Afrikaans film viewers only watch one or two live theatre performances annually. In comparison to this, they view, on average, 24 films a year. Arts festivals should therefore target the younger market in their marketing

campaign to increase the Afrikaans movie sales at arts festivals. This could typically be done by an open-air showcasing of a new Afrikaans film under the stars, with the “stars”. Creating not a formal theatre experience, but rather a social atmosphere where the younger film attendee can enjoy a film with their friends.

5.3.3 RECOMMENDATIONS FOR FUTURE RESEARCH

- Future studies can be done where attendees of English (mostly international) films are compared to attendees of Afrikaans film theatre to determine how the marketing for these two film types should differ.
- Research can be done at the Nu Metro and Ster-Kinekor cinemas to compare the purchase behaviour of cinema attendees with the attendees from this study’s samples.
- Research can be conducted at the Kyknet Silwer Skerm festival to compare the purchase behaviour of film attendees that travel predominately for films with the general film viewer.
- Studies can be conducted to analyse whether Afrikaans films can influence the choice of a travel destination. For instance, to determine whether the attendees that viewed a film want to visit the destination where the film was produced? For example *Pretville* (a build set/destination at Hartebeespoortdam and, *Vrede en Lust wine farm* (from the film *Semi-Soet*).
- Research can also be conducted in smaller towns across South Africa to determine the possible need for smaller cinemas that can showcase primarily Afrikaans films.

5.4 CONTRIBUTION OF THE RESEARCH

This study is very valuable in a struggling though growing Afrikaans Film industry.

Literature contribution

- Firstly, a contribution to national and international literature relating to Afrikaans film theatre ticket purchases has been made.

Methodological contribution

- A measuring instrument was developed that can be used to measure the aspects contributing to Afrikaans film theatre purchases.

Practical contribution

- This research helps the Afrikaans film theatre industry to better understand the market and its purchase behaviour.
- Afrikaans film producers can now develop Afrikaans films according to the factors that influence ticket sales.
- Afrikaans arts festivals can use the results from this study to increase or reintroduce Afrikaans films into their festival programmes more successfully.
- This research enables Afrikaans film marketers to improve their marketing campaigns especially at arts festivals and to the younger market.
- Incorporating the recommendations of this study could possibly lead to the increase of Afrikaans film theatre sales and boost the Afrikaans film theatre industry.

5.5 LIMITATIONS OF THE STUDY

- The data used for the comparison between film theatre and live theatre attendees were not conducted in the same year.
- The questionnaires for the film theatre and live theatre attendees were not exactly the same. Therefore aspects that did not overlap had to be eliminated.
- From the date that the data for this study was collected, more Afrikaans films have been released. The financial success and quality of these films could therefore not be considered in this study.

ANNEXURES

Appendix A

Questionnaire at the Klein Karoo Art Festival 2013

Version of the questionnaire: 27 February 2013

KAARTJIE AANKOPE VIR AFRIKAANSE FILMS 2013

AFDELING A:

Dui aan tot watter mate die volgende aspekte bydra tot jou kaartjie-aankope vir Afrikaanse films		Geen bydrae gelewer nie	'n Geringe bydrae gelewer	'n Bydrae gelewer	'n Aansienlike bydrae gelewer	'n Maksimale bydrae gelewer
Voltooi die stellings....						
a.	Die waarde vir geld wat ek ontvang vir Afrikaanse films, het...	1	2	3	4	5
b.	My behoefte om die Afrikaanse film-bedryf te ondersteun, het....	1	2	3	4	5
c.	Die geleentheid om 'n film in my eie taal te ervaar, het...	1	2	3	4	5
d.	Bekendheid en reputasie van die draaiboekskrywers van Afrikaanse films, het.....	1	2	3	4	5
e.	Bekendheid en reputasie van die akteurs / film-geselskap in Afrikaanse films, het.....	1	2	3	4	5
f.	Bekendheid en reputasie van regisseurs van Afrikaanse films, het.....	1	2	3	4	5
g.	Bekendheid en reputasie van vervaardigers van Afrikaanse films, het.....	1	2	3	4	5
h.	Die bekendheid van die storie/verhaal van Afrikaanse films, het...	1	2	3	4	5
i.	Die klankbaan van Afrikaanse films, het...	1	2	3	4	5
j.	Die kinematografie (kwaliteit van die kamera-werk) van Afrikaanse films, het..	1	2	3	4	5
k.	Die algehele kwaliteit van Afrikaanse films, het...	1	2	3	4	5
l.	My voorkeur vir 'n spesifieke genre vir Afrikaanse films (bv. komedie, drama, musiekblyspel), het...	1	2	3	4	5
m.	Die feit dat Afrikaanse films eie aan my kultuur is, het	1	2	3	4	5
n.	Die feit dat Afrikaanse films my emosioneel aanraak, het...	1	2	3	4	5
o.	Die algemene kaartjiepryse vir Afrikaanse films, het.....	1	2	3	4	5
p.	Die standaard en kwaliteit van die film-teater (bv. lugversorging, sigbaarheid, klank gehalte), het...	1	2	3	4	5
q.	Die algemene toeganklikheid van film-teaters, het.....	1	2	3	4	5
r.	Die doeltreffendheid en gebruikersvriendelikheid van kaartjieselsels via die internet, het.....	1	2	3	4	5
s.	Die toeganklikheid van kaartjieselsels of dienste by film-teaters (Ster-Kinekor/ Nu Metro), het...	1	2	3	4	5
t.	Die verskeidenheid tydgleuwe van Afrikaanse film-vertonings, het...	1	2	3	4	5
u.	Die feit dat ek graag Afrikaanse films kyk wat toekennings ontvang het, het.....	1	2	3	4	5
v.	Die feit dat ek die oorspronklike Afrikaanse film geniet het en dus die opvolg daarvan moet sien, het	1	2	3	4	5
w.	Hoorsê (familie, vriende, via gerugte), het.....	1	2	3	4	5
x.	Plakkate en 'billboards' van Afrikaanse films, het...	1	2	3	4	5
y.	Die voorskoue ('trailers') van Afrikaanse films, het...	1	2	3	4	5
z.	Inligting van Afrikaanse films op webtuistes, het...	1	2	3	4	5
aa.	Radio-onderhoude en gesprekke oor Afrikaanse films, het	1	2	3	4	5
bb.	Televisie-onderhoude en gesprekke oor Afrikaanse films, het	1	2	3	4	5
cc.	Geskrewe resensies van Afrikaanse films in koerante en tydskrifte, het	1	2	3	4	5
dd.	Die feit dat Afrikaanse films goeie vermaak bied, het	1	2	3	4	5
ee.	Om Afrikaanse films saam met my familie/vriende te geniet, het...	1	2	3	4	5
ff.	Die feit dat ek 'n Afrikaanse film-liefhebber is, het.....	1	2	3	4	5
gg.	Die atmosfeer en gees wat ek ervaar tydens Afrikaanse films by die film-teaters, het.....	1	2	3	4	5
hh.	Die feit dat ek voldoende vrytyd op hande het om Afrikaanse films by te woon, het.....	1	2	3	4	5
ii.	'n Laaste minuut –besluit om 'n Afrikaanse film te kyk, het...	1	2	3	4	5
jj.	Die feit dat ek meer met Afrikaanse films kan assosieer as met ander films, het....	1	2	3	4	5

BLAAI ASB OM



KAARTJIE AANKOPE VIR AFRIKAANSE FILMS 2013

AFDELING B

1. In watter jaar is u gebore?

19

2. Geslag?

Manlik

Vroulik

3. Ongeveer hoeveel **Afrikaanse films** het u **die afgelope 12 maande** by film teaters gekyk (Ster-Kinekor / Nu Metro)?

Aantal films

4. Hoeveel van die bogenoemde Afrikaanse films het u op DVD en/of die klankbaan van die film aangekoop?

Aantal DVD's/CD's

5. Hoeveel **films** (Afrikaans en Engels) kyk u gemiddeld **per maand**?

Minder as 1

1-2

3+

6. Ongeveer hoeveel Afrikaanse **verhoog-produksies** het u **die afgelope 12 maande** by kunstefeeste gekyk?

Aantal produksies

7. Hoeveel **Film-feeste** het u die **afgelope 3 jaar** bygewoon?

Aantal feeste

8. Dui aan tot watter mate u saamstem:

Sal u bestaande Afrikaanse films by KKNK bywoon?	Verseker	Tot 'n mate	Glad nie
Sal u die premier (bekendstelling) van Afrikaanse films by KKNK bywoon?	Verseker	Tot 'n mate	Glad nie
Sal u 'n afsonderlike Afrikaanse film fees bywoon?	Verseker	Tot 'n mate	Glad nie
Is u van mening dat Afrikaanse films van internasionale gehalte is?	Verseker	Tot 'n mate	Glad nie
Is u geneig om Afrikaanse films bo Engelse films te verkies?	Verseker	Tot 'n mate	Glad nie

9. Merk watter **EEN** van die volgende Afrikaanse film genres verkies u?

Drama

Komedie

Musiekblyspel

Riller

Romanse

Aksie

10. Insluitend KKNK, hoeveel **kunstefeeste** het u die **afgelope 3 jaar** bygewoon?

Aantal feeste

11. Tot op hede, wat is u **gunsteling Afrikaanse film**?

DANKIE VIR U SAMEWERKING – GENIET DIE FEES!

Navorsing deur **TREES (Tourism Research in Economic Environs and Society)**,
Noordwes-Universiteit (Potchefstroomkampus) in samewerking met **ABSA KKNK** © Kopiereg 2013

Appendix B

Questionnaire for the students at the North-West University 2014

Version of the questionnaire: 27 January 2014

KAARTJIE AANKOPE VIR AFRIKAANSE FILMS ONDER STUDENTE 2014

AFDELING A:

Dui aan tot watter mate die volgende aspekte bydra tot jou kaartjie-aankope vir Afrikaanse films

Voltooi die stellings....

		Geen bydrae gelewer nie	'n Geringe bydrae gelewer	'n Bydrae gelewer	'n Aanstienlike bydrae gelewer	'n Maksimale bydrae gelewer
a.	Die waarde vir geld wat ek ontvang vir Afrikaanse films, het...	1	2	3	4	5
b.	My behoefte om die Afrikaanse film-bedryf te ondersteun, het....	1	2	3	4	5
c.	Die geleentheid om 'n film in my eie taal te ervaar, het...	1	2	3	4	5
d.	Bekendheid en reputasie van die draaiboekskrywers van Afrikaanse films, het.....	1	2	3	4	5
e.	Bekendheid en reputasie van die akteurs / film-geselskap in Afrikaanse films, het.....	1	2	3	4	5
f.	Bekendheid en reputasie van regisseurs van Afrikaanse films, het.....	1	2	3	4	5
g.	Bekendheid en reputasie van vervaardigers van Afrikaanse films, het.....	1	2	3	4	5
h.	Die bekendheid van die storie/verhaal van Afrikaanse films, het...	1	2	3	4	5
i.	Die klankbaan van Afrikaanse films, het...	1	2	3	4	5
j.	Die kinematografie (kwaliteit van die kamera-werk) van Afrikaanse films, het..	1	2	3	4	5
k.	Die algehele kwaliteit van Afrikaanse films, het...	1	2	3	4	5
l.	My voorkeur vir 'n spesifieke genre vir Afrikaanse films (bv. komedie, drama, musiekblyspel), het...	1	2	3	4	5
m.	Die feit dat Afrikaanse films eie aan my kultuur is, het	1	2	3	4	5
n.	Die feit dat Afrikaanse films my emosioneel aanraak, het...	1	2	3	4	5
o.	Die algemene kaartjiepryse vir Afrikaanse films, het.....	1	2	3	4	5
p.	Die standaard en kwaliteit van die film-teater (bv. lugversorging, sigbaarheid, klank gehalte), het...	1	2	3	4	5
q.	Die algemene toeganklikheid van film-teaters, het.....	1	2	3	4	5
r.	Die doeltreffendheid en gebruikersvriendelikheid van kaartjestelsels via die internet, het.....	1	2	3	4	5
s.	Die toeganklikheid van kaartjestelsels of dienste by film-teaters (Ster-Kinekor/ Nu Metro), het...	1	2	3	4	5
t.	Die verskeidenheid tydgleuwe van Afrikaanse film-vertonings, het...	1	2	3	4	5
u.	Die feit dat ek graag Afrikaanse films kyk wat toekennings ontvang het, het.....	1	2	3	4	5
v.	Die feit dat ek die oorspronklike Afrikaanse film geniet het en dus die opvolg daarvan moet sien, het	1	2	3	4	5
w.	Hoorsê (familie, vriende, via gerugte), het.....	1	2	3	4	5
x.	Plakkate en 'billboards' van Afrikaanse films, het...	1	2	3	4	5
y.	Die voorskoue ('trailers') van Afrikaanse films, het...	1	2	3	4	5
z.	Inligting van Afrikaanse films op webtuistes, het...	1	2	3	4	5
aa.	Radio-onderhoude en gesprekke oor Afrikaanse films, het	1	2	3	4	5
bb.	Televisie-onderhoude en gesprekke oor Afrikaanse films, het	1	2	3	4	5
cc.	Geskrewe resensies van Afrikaanse films in koerante en tydskrifte, het	1	2	3	4	5
dd.	Die feit dat Afrikaanse films goeie vermaak bied, het	1	2	3	4	5
ee.	Om Afrikaanse films saam met my familie/vriende te geniet, het...	1	2	3	4	5
ff.	Die feit dat ek 'n Afrikaanse film-liefhebber is, het.....	1	2	3	4	5
gg.	Die atmosfeer en gees wat ek ervaar tydens Afrikaanse films by die film-teaters, het.....	1	2	3	4	5
hh.	Die feit dat ek voldoende vryetyd op hande het om Afrikaanse films by te woon, het.....	1	2	3	4	5
ii.	'n Laaste minuut –besluit om 'n Afrikaanse film te kyk, het...	1	2	3	4	5
jj.	Die feit dat ek meer met Afrikaanse films kan assosieer as met ander films, het....	1	2	3	4	5

BLAAI ASB OM



KAARTJIE AANKOPE VIR AFRIKAANSE FILMS ONDER STUDENTE 2014

AFDELING B

1. In watter jaar is u gebore?

19

2. Geslag?

Manlik

Vroulik

3. Watter studierigting is u tans voor ingeskryf by die NWU (bv. BA. Toerisme en Rekreasiekunde; Bsc. Dier- & plantkunde ens.) ?

4. Dui u akademiese jaar aan

1 ste jaar

2 de jaar

3 de jaar

Nagraads

5. Ongeveer hoeveel **Afrikaanse films** het u **die afgelope 12 maande** by film teaters gekyk (Ster-Kinekor / Nu Metro)?

Aantal films

6. Hoeveel van die bogenoemde Afrikaanse films het u op DVD en/of die klankbaan van die film aangekoop?

Aantal DVD's/CD's

7. Hoeveel **films** (Afrikaans en Engels) kyk u gemiddeld **per maand**?

Minder as 1

1-2

3+

8. Hoeveel geld spandeer u gemiddeld op film-kaartjies (Afrikaans en Engels) per maand?

9. Ongeveer hoeveel Afrikaanse **verhoog-produksies** het u **die afgelope 12 maande** gekyk?

Aantal produksies

10. Dui aan tot watter mate u Afrikaanse films deur middel van die volgende mediums kyk?

Ster-Kinekor / Nu Metro film teaters	Verseker	Tot 'n mate	Glad nie
Gehuurse DVD 'n by video winkel	Verseker	Tot 'n mate	Glad nie
Gekoopte DVD	Verseker	Tot 'n mate	Glad nie
Op my rekenaar/tablet via die internet	Verseker	Tot 'n mate	Glad nie
TV / DSTV / Box Office kanale	Verseker	Tot 'n mate	Glad nie

11. Dui aan tot watter mate u saamstem:

Sal u bestaande Afrikaanse films by 'n kunstefees bywoon?	Verseker	Tot 'n mate	Glad nie
Sal u die premier (bekendstelling) van Afrikaanse films bywoon?	Verseker	Tot 'n mate	Glad nie
Sal u 'n Afrikaanse filmfees bywoon?	Verseker	Tot 'n mate	Glad nie
Is u van mening dat Afrikaanse films van internasionale gehalte is?	Verseker	Tot 'n mate	Glad nie

12. Is u geneig om Engelse films bo Afrikaanse films te verkies?

Ja

Nee

Indien ja, hoekom?

13. Merk watter **EEN** van die volgende Afrikaanse filmgenres verkies u?

Drama	Komedie	Musiekblyspel	Riller	Romanse	Aksie
-------	---------	---------------	--------	---------	-------

14. Wat soek u in 'n Afrikaanse film? (Noem die drie belangrikste aspekte)

15. Tot op hede, wat is u **gunsteling Afrikaanse film**? _____

16. In u opinie, wat is die belangrikste vereiste waaraan Afrikaanse films moet voldoen vir jou om dit te gaan kyk?

DANKIE VIR U SAMEWERKING – GENIET DIE JAAR!

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Appendix C

Questionnaire for the scholars at the North-West University sports day

Version of the questionnaire: 17 February 2014

KAARTJIE AANKOPE VIR AFRIKAANSE FILMS ONDER SKOLIERE 2014

AFDELING A:

Dui aan tot watter mate die volgende aspekte bydra tot jou kaartjie-aankope vir Afrikaanse films

Voltooi die stellings....

		Geen bydrae gelewer nie	'n Geringe bydrae gelewer	'n Bydrae gelewer	'n Aansienlike bydrae gelewer	'n Maksimale bydrae gelewer
a.	Die waarde vir geld wat ek ontvang vir Afrikaanse films, het...	1	2	3	4	5
b.	My behoefte om die Afrikaanse film-bedryf te ondersteun, het....	1	2	3	4	5
c.	Die geleentheid om 'n film in my eie taal te ervaar, het...	1	2	3	4	5
d.	Bekendheid en reputasie van die draaiboekskrywers van Afrikaanse films, het.....	1	2	3	4	5
e.	Bekendheid en reputasie van die akteurs / film-geselskap in Afrikaanse films, het.....	1	2	3	4	5
f.	Bekendheid en reputasie van regisseurs van Afrikaanse films, het.....	1	2	3	4	5
g.	Bekendheid en reputasie van vervaardigers van Afrikaanse films, het.....	1	2	3	4	5
h.	Die bekendheid van die storie/verhaal van Afrikaanse films, het...	1	2	3	4	5
i.	Die klankbaan van Afrikaanse films, het...	1	2	3	4	5
j.	Die kinematografie (kwaliteit van die kamera-werk) van Afrikaanse films, het..	1	2	3	4	5
k.	Die algehele kwaliteit van Afrikaanse films, het...	1	2	3	4	5
l.	My voorkeur vir 'n spesifieke genre vir Afrikaanse films (bv. komedie, drama, musiekblyspel), het...	1	2	3	4	5
m.	Die feit dat Afrikaanse films eie aan my kultuur is, het	1	2	3	4	5
n.	Die feit dat Afrikaanse films my emosioneel aanraak, het...	1	2	3	4	5
o.	Die algemene kaartjiepryse vir Afrikaanse films, het.....	1	2	3	4	5
p.	Die standaard en kwaliteit van die film-teater (bv. lugversorging, sigbaarheid, klank gehalte), het...	1	2	3	4	5
q.	Die algemene toeganklikheid van film-teaters, het.....	1	2	3	4	5
r.	Die doeltreffendheid en gebruikersvriendelikheid van kaartjieselsels via die internet, het.....	1	2	3	4	5
s.	Die toeganklikheid van kaartjieselsels of dienste by film-teaters (Ster-Kinekor/ Nu Metro), het...	1	2	3	4	5
t.	Die verskeidenheid tydgleuwe van Afrikaanse film-vertonings, het...	1	2	3	4	5
u.	Die feit dat ek graag Afrikaanse films kyk wat toekennings ontvang het, het.....	1	2	3	4	5
v.	Die feit dat ek die oorspronklike Afrikaanse film geniet het en dus die opvolg daarvan moet sien, het	1	2	3	4	5
w.	Hoorsê (familie, vriende, via gerugte), het.....	1	2	3	4	5
x.	Plakkate en 'billboards' van Afrikaanse films, het...	1	2	3	4	5
y.	Die voorskoue ('trailers') van Afrikaanse films, het...	1	2	3	4	5
z.	Inligting van Afrikaanse films op webtuistes, het...	1	2	3	4	5
aa.	Radio-onderhoude en gesprekke oor Afrikaanse films, het	1	2	3	4	5
bb.	Televisie-onderhoude en gesprekke oor Afrikaanse films, het	1	2	3	4	5
cc.	Geskrewe resensies van Afrikaanse films in koerante en tydskrifte, het	1	2	3	4	5
dd.	Die feit dat Afrikaanse films goeie vermaak bied, het	1	2	3	4	5
ee.	Om Afrikaanse films saam met my familie/vriende te geniet, het...	1	2	3	4	5
ff.	Die feit dat ek 'n Afrikaanse film-liefhebber is, het.....	1	2	3	4	5
gg.	Die atmosfeer en gees wat ek ervaar tydens Afrikaanse films by die film-teaters, het.....	1	2	3	4	5
hh.	Die feit dat ek voldoende vrytyd op hande het om Afrikaanse films by te woon, het.....	1	2	3	4	5
ii.	'n Laaste minuut –besluit om 'n Afrikaanse film te kyk, het...	1	2	3	4	5
jj.	Die feit dat ek meer met Afrikaanse films kan assosieer as met ander films, het....	1	2	3	4	5

BLAAI ASB OM



KAARTJIE AANKOPE VIR AFRIKAANSE FILMS ONDER SKOLIERE 2014

AFDELING B

1. In watter jaar is u gebore?

19

2. Geslag?

Manlik

Vroulik

3. Dui aan in watter graad u is

Graad 8

Graad 9

Graad 10

Graad 11

Graad 12

4. Ongeveer hoeveel **Afrikaanse films** het u **die afgelope 12 maande** by film teaters gekyk (Ster-Kinekor / Nu Metro)?

Aantal films

5. Hoeveel van die bogenoemde Afrikaanse films het u op DVD en/of die klankbaan van die film aangekoop?

Aantal DVD's/CD's

6. Hoeveel **films** (Afrikaans en Engels) kyk u gemiddeld **per maand by Ster Kinekor / Nu Metro**?

Minder as 1

1-2

3+

7. Hoeveel geld spandeer u in totaal op film-kaartjies (Afrikaans en Engels) per maand?

8. Ongeveer hoeveel Afrikaanse **verhoog-produksies** het u **die afgelope 12 maande** gekyk?

Aantal produksies

9. Dui aan tot watter mate u Afrikaanse films deur middel van die volgende mediums kyk?

Ster-Kinekor / Nu Metro film teaters	Verseker	Tot 'n mate	Glad nie
Gehuurde DVD 'n by video winkel	Verseker	Tot 'n mate	Glad nie
Gekoopte DVD	Verseker	Tot 'n mate	Glad nie
Op my rekenaar/tablet via die internet	Verseker	Tot 'n mate	Glad nie
TV / DSTV / Box Office kanale	Verseker	Tot 'n mate	Glad nie

10. Dui aan tot watter mate u saamstem:

Sal u bestaande Afrikaanse films by 'n kunstefees bywoon?	Verseker	Tot 'n mate	Glad nie
Sal u die premier (bekendstelling) van Afrikaanse films bywoon?	Verseker	Tot 'n mate	Glad nie
Sal u 'n Afrikaanse filmfees bywoon?	Verseker	Tot 'n mate	Glad nie
Is u van mening dat Afrikaanse films van internasionale gehalte is?	Verseker	Tot 'n mate	Glad nie

Is u geneig om Engelse films bo Afrikaanse films te verkies?

Ja

Nee

Indien ja, hoekom?

11. Merk watter **EEN** van die volgende Afrikaanse filmgenres verkies u?

Drama	Komedie	Musiekblyspel	Riller	Romanse	Aksie
-------	---------	---------------	--------	---------	-------

12. Wat soek u in 'n Afrikaanse film? (Noem die drie belangrikste aspekte)

13. Tot op hede, wat is u **gunsteling Afrikaanse film**? _____

14. In u opinie, watter leemtes bestaan tans in die Afrikaanse film-bedryf?

DANKIE VIR U SAMEWERKING – GENIET DIE JAAR!

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Appendix D

Language editing certificate by Rod Taylor



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28 November 2014

To whom it may concern

Language Editing – Dissertation – Jeanne-mari Jordaan

I have reviewed the dissertation entitled “Determining the ticket purchase behaviour of Afrikaans film theatre attendees” in terms of spelling, language, and grammar and have made recommendations to the author concerning the changes necessary.

R. Taylor
CEO

APPENDIX E

Translation of the abstract to Afrikaans by Ms Cecilia van der Walt



24 November 2014

I, **Ms Cecilia van der Walt**, hereby confirm that I took care of
the **Translation of the Abstract of Ms Jeanne-Mari Jordaan**.

MS CECILIA VAN DER WALT

BA (*Cum Laude*)

HOD (*Cum Laude*),

Plus Language editing and translation at Honours level (*Cum Laude*),

Plus Accreditation with SATI for Afrikaans and translation

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APPENDIX F

Checking of the bibliography for technical corrections by Prof CJH Lessing

1 Gerrit Dekker Street
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15 April 2015

Ms Jeanne-mari Jordaan
NWU (Potchefstroom Campus)
POTCHEFSTROOM

CHECKING OF BIBLIOGRAPHY

Hereby I declare that I have checked the technical correctness of the MA-Bibliography of Ms Jeanne-mari Jordaan according to the prescribed format of the Senate of the North-West University.

Yours sincerely

A handwritten signature in black ink, appearing to read "Blessing", is centered on a white rectangular background.

Prof CJH LESSING